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AN ADVANCED  
**ENGLISH  
COURSE**  
FOR FOREIGN STUDENTS

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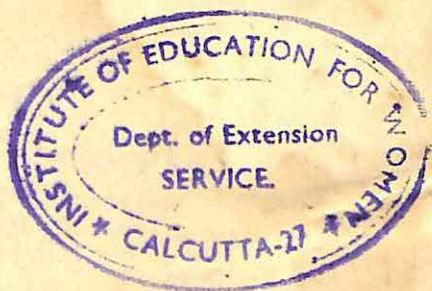
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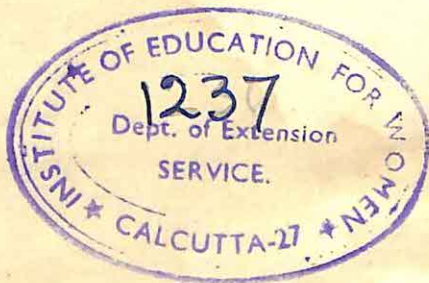


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An  
**Advanced English Course  
for Foreign Students**

BY  
**BRIAN KELLY, B.A.**

DIRECTOR OF THE BRITISH INSTITUTE, SEVILLE

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## PREFATORY NOTE

DURING the course of some ten years devoted to the teaching of English to foreign students, I have noticed that, while there are a large number of fairly good elementary textbooks for foreigners, there is a real need for an advanced course which will help pupils to understand and use the more complicated grammatical constructions, the idiomatic expressions, and the compound verbs. By "compound" verbs, I mean those whose meaning is modified or completely changed by the addition of one or more prepositions or prepositional adverbs. I have found that while, on the one hand, the average foreign pupil is often able to express himself fairly correctly in a kind of over-simplified "foreigners' English," he is, on the other hand, generally quite incapable of reading an English novel or play, or of understanding an ordinary conversation properly. He will puzzle over a sentence like "John dropped in this evening," quite unaware that "to drop in" is a group with a meaning quite apart from that of the words taken separately; and he is completely floored by idiomatic expressions like "to burn the candle at both ends," or, "to come off with flying colours."

Moreover, no matter how well they have been taught at home, I have found few foreigners able to express themselves correctly when they attempt anything more complicated than the simplest grammatical constructions. I feel that this is due to a defect of method in their teaching. Most grammars begin with the treatment of the noun, followed in succession by that of the adjective,

## PREFATORY NOTE

the pronoun, and the verb. Moreover, the so-called auxiliary, defective, and anomalous verbs are studied after the strong and weak verbs. This order seems to me to be completely wrong. People do not think in isolated words, but in sentences. The key word to the sentence is the verb, and the type of verb most frequently used in English is what H. E. Palmer has called the "*anomalous finite*" (see Lesson 1). The use of one of the anomalous finites is necessary in practically every English sentence except the simplest kind of positive affirmation (see the Introductory Note to Lessons 1-6). In the sentence "He can speak English," it is not necessary to know any grammar to write "he" and "English." But it is necessary to know some grammar to understand that "can" does not take the inflexion "s" in the third person singular, that it is followed by an infinitive, and that "to" before the following infinitive is suppressed. But if a Scandinavian studies the nouns before learning the use of the anomalous finites, he tends to acquire the habit of saying "He can English"; while the version of a Latin student will probably be "He can to speak English." Experienced teachers know how difficult it is to eliminate such faults, once they have become habitual. And they do become habitual, unless they are attacked at the very beginning.

The Course therefore begins with the treatment of the anomalous finites, followed by that of the ordinary verbs. In the study of the latter, the uses of the preterite and perfect tenses have received special attention. One lesson has been devoted entirely to the special difficulties of the present habitual and present progressive forms. With regard to "shall" and "will," I have avoided the temptation of trying to over-simplify the problem. The complete edition of the *Oxford Dictionary* has been freely drawn on for examples. The infinitive, another stumbling-block, has been treated in an original and effective way,



by analysing its functions, rather than by relying on long lists to be learnt by heart.

The treatment of the definite and indefinite articles follows that of the verbs. Here, again, I have ignored the conventional order of treatment. The use or omission of the noun does not usually depend on grammatical considerations, whereas the employment of the article is governed by fairly complicated grammatical rules. Few foreigners employ the definite article correctly, and my students have found the general rules in Lesson 15 most helpful.

I have tried to bring the section on adjectives up to date by including new adjectival forms such as "Shavian," "Chestertonian," etc., and by giving special attention to the position of adjectival groups.

The lesson on animals, their masculine, feminine, common, and collective names, as well as their sounds, movements, homes, and traits, has not, I believe, been treated in this way before. In doing so, I have endeavoured to give a key to the puzzling idioms based on the names and habits of animals, which are the despair of every foreign student.

Instead of writing a special Prose Passage to illustrate the position of each type of adverb in the sentence, I have incorporated one special type of adverb into one or more of the Prose Passages dealing with other grammatical problems, so as to get pupils gradually accustomed to their use.

Prepositions, in their grammatical aspect, are given treatment in Lessons 12, 13, 23, 25, 31. But illustrations of their *idiomatic* use are to be found throughout the Prose Passages.

The completeness of the grammatical explanations will probably surprise the more rigid adherents of the "*direct*" method of teaching languages. It is true that the direct method is incontrovertibly the best for children, since

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the minds of children are more imitative than analytic. Moreover, children have usually a number of years at their disposal for study, while adults have neither the time nor the wish to work up slowly from the simple to the more complicated constructions. Again, the average educated adult and the more advanced secondary school student have grown out of the purely imitative stage. Their minds are analytic. They feel under the imperious necessity of taking a sentence to pieces, and knowing *why* a certain type of construction is used; and they are incapable of imitating blindly. The grammatical explanations have therefore been furnished to supply a real need. But they are in English, and give the pupil an opportunity to think and study in the language he is trying to learn. This is a splendid exercise in itself.

But it should be clearly understood that the grammatical explanations are given merely to help the pupil, and are not an end in themselves. The Course does not centre round them, but round the Prose Passages, Exercises, and Questions. The Prose Passages have been composed especially for the Course. They contain, not merely as large a number as possible of examples of the special constructions under consideration, but also innumerable idiomatic expressions and compound verbs. I have found that the use of extracts from well-known authors is less practical, from the student's viewpoint. Idiomatic expressions, compound verbs, and interesting constructions are scattered more sparsely over such extracts, and advance is not rapid in proportion to the time spent in studying them. The reading of English literature in general should, of course, be encouraged as a recreation, both for its intrinsic interest and cultural value, and as a means of passive assimilation. But in texts for active study, there should be concentrated as much useful material as possible. And though, in these Prose Passages, it has not been found possible to include



all the idiomatic expressions and compound verbs in the language, they are sufficiently numerous to enable the pupil to form the mental habit of recognizing them when he meets them, and of consulting a good dictionary if they are new to him. After a thorough study of the Prose Passages, the student should have no serious difficulties with modern English literature.

The pupil should be taught to use the *Oxford Dictionary* or some similar work, as soon as possible. Except for nouns representing what can be counted or physically measured, bilingual dictionaries are, at best, unsatisfactory, and, at worst, positively harmful. This because there are many English words and word groups which can be adequately explained only in English, and by an Englishman. Consulting an English dictionary is in itself an excellent exercise in English. I have found by experience that not only do pupils master the initial difficulties of using such a dictionary with surprising rapidity, but that they in the end prefer its use to that of a bilingual one.

As this is an advanced course, its use presupposes a certain elementary knowledge of the language on the part of the pupil. In this case, it will not be necessary for the teacher to use the pupil's mother-tongue in his explanations. But I have found, in practice, that even with beginners there are no insuperable difficulties, provided the teacher has a perfect mastery of the pupil's mother-tongue. This, again, is a departure from the rigid canons of the direct method. But it is now universally recognized that the strict application of the rules of the direct method to adult beginners is impracticable; and that, while the exclusive use of English in English classes is desirable, where possible, the judicious use of translation saves a great deal of time, and does no harm. In any case, the use of the pupil's native language as a teaching medium should not be necessary after the first five or six lessons.



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## PREFATORY NOTE

This Prefatory Note would not be complete without an acknowledgment of the debt I owe to Dr. H. E. Palmer, and his *Grammar of Spoken English on a Strictly Phonetical Basis*. His classification of the *anomalous finites* is a contribution of major importance to the science of teaching English to foreigners. The first six lessons of this course are an attempt to develop his idea and put it to practical use in the classroom.

To my pupils also, of some twenty different nationalities, I wish to express my indebtedness. From the older ones—some of them teachers of English themselves—I have received many useful suggestions and criticisms; and all of them have helped me by their willing and intelligent co-operation in that most fascinating of all tasks, the teaching of the English language.

BRIAN KELLY.

9 GREAT RUSSELL STREET,  
LONDON, W.C.1.

## PREFACE TO THE SECOND EDITION

In this second edition the Prose Passages have been left almost unchanged. The Grammatical Explanations, however, have been amplified by a number of footnotes which, I hope, will be found useful.

My warmest thanks are due to Mr. Geoffrey Garrod, of the Sociedade Brasileira de Cultura Inglesa, Curitiba, Brazil, for his friendly and constructive criticisms and suggestions.

Madrid, 1945.

BRIAN KELLY.



## HOW TO USE THE COURSE

1. BEFORE beginning the study of the Prose Passage as a whole, explain the meaning of the underlined idiomatic expressions. (Sentences incorporating these expressions should be a regular part of home work.)

Next read the Prose Passage with the pupil, and explain the text to him. As soon as he can use an English dictionary, he should be required to prepare the Passage at home, before the class. Thoroughness and exactitude are essential, and pupils should not be allowed to fall into the very bad habit of being satisfied with understanding what they are pleased to call the "general sense" of a text. They will thus avoid many ludicrous misinterpretations.

Grammatical difficulties should be treated as they arise, with reference to the grammatical explanations.

Teachers who are not native English speakers should, of course, study the Prose Passages carefully before attempting to explain them in class.

2. In Lessons 1-17, and also in Lesson 23, test the pupil's understanding of the constructions under consideration, by means of the Exercises. These latter should first be done in writing, and then repeated orally.

3. Finally, the pupil should be required to answer the Questions on the Prose Passage orally, from memory. These answers must reproduce the constructions and idiomatic expressions in the text *exactly*. It cannot be over-emphasized that the pupil will have to cultivate his powers of memory in order to acquire an almost slavish facility for exact imitation, if he is to obtain an idiomatic mastery of English. For language, from the point of view of its practical employment, is a *habit* of speech acquired by *exact imitation*. A pupil has



to conform his speech to the usages of the language he is studying, as slavishly as a soldier has to move his body in conformity with the orders of his drill sergeant. Educated people react against this, which probably explains why children and uneducated adults usually learn a language far more easily and quickly than a highly educated and imaginative person. It is to help pupils over this real difficulty, and enable them to associate new words and expressions with interesting situations or provocative statements, that the Prose Passages have been made as intrinsically interesting as possible.

4. With regard to original compositions, it will probably be found better—I offer the suggestion for what it is worth—not to insist on them until after Lesson 17. Language is primarily speech, and one naturally learns to speak long before one learns to write. If, during the first seventeen lessons, the pupil has learnt to give correct oral answers to the Questions on the Prose Passages, and do the Exercises well, he will have acquired fluency in the use of practically all the difficult constructions which worry foreigners. He may then safely replace the Exercises with original compositions and occasional translations. The answers to the Questions on the Prose Passages will then be found to afford sufficient practice in the use of the material treated, especially as most of it requires the exercise of memory rather than of thought. Exceptions have been made, for obvious reasons, in the cases of Lessons 23 and 27.

5. (a) Words illustrating the matter of the lesson are printed in italics, *e.g.*, Nor *will* he take a hint (p. 3).

(b) Idiomatic expressions and compound verbs are underlined, *e.g.*, Nor will he take a hint.

(c) Adverbs printed in grotesque draw attention to the position of that special type in the sentence, *e.g.*, In an instant the natives had forgotten their fears (p. 129).

# TABLE OF CONTENTS<sup>1</sup>

	INTRO- DUCTION AND PROSE PASSAGE	GRAMMATICAL EXPLANATIONS	
	PAGES	PARA- GRAPHS	PAGES
PREFATORY NOTE . . . . .	v-x		
HOW TO USE THE COURSE . . . . .	xi-xii		
GENERAL INTRODUCTION TO LESSONS 1-6 . . . . .	1-2		
LESSON 1—THE PRESENT TENSE OF THE ANOMALOUS FINITES . . . . .	3-6	1-10	6-17
INTRODUCTION TO LESSON 2 . . . . .	23		
LESSON 2—THE PAST TENSES OF THE ANOMA- LOUS FINITES (DIRECT AND INDIRECT SPEECH) . . . . .	24-26	10a-13	26-28
INTRODUCTION TO LESSON 3 . . . . .	30-31		
LESSON 3—THE ANOMALOUS FINITES DO, DOES, DID . . . . .	31-33	14-17	33-37
INTRODUCTION TO LESSON 4 . . . . .	41		
LESSON 4—THE ANOMALOUS FINITES SHALL, WILL, SHOULD, WOULD . . . . .	42-46	19-26	47-57
INTRODUCTION TO LESSON 5 . . . . .	63		
LESSON 5—THE ABBREVIATED FORMS OF THE ANOMALOUS FINITES . . . . .	63-68	27-37	68-72
INTRODUCTION TO LESSON 6 . . . . .	75-76		
LESSON 6—CONDITIONAL SENTENCES — SUB- ORDINATING CONJUNCTIONS . . . . .	76-82	38-46b	82-87
INTRODUCTION TO LESSON 7 . . . . .	91-92		
LESSON 7—THE PRESENT TENSES OF THE ORDINARY VERBS . . . . .	92-96	47-51	96-99
INTRODUCTION TO LESSON 8 . . . . .	106-107		
LESSON 8—THE PAST TENSES OF THE ORDINARY VERBS . . . . .	107-112	52-56	112-118
INTRODUCTION TO LESSON 9 . . . . .	126		
LESSON 9—THE PROGRESSIVE PAST TENSES . . . . .	126-130	57-60	130-132
INTRODUCTION TO LESSON 10 . . . . .	137		
LESSON 10—OTHER FUTURE FORMS . . . . .	137-141	61	141-143

<sup>1</sup> Grammatical Exercises and Questions follow after the Gram-  
matical Explanations.



# CONTENTS

INTRO-  
DUCTION  
AND PROSE  
PASSAGE

GRAMMATICAL  
EXPLANATIONS

	PAGES	PARA- GRAPHS	PAGES
INTRODUCTION TO LESSON 11			
LESSON 11—THE PASSIVE VOICE	145-146		
INTRODUCTION TO LESSON 12	146-148	62-65	148-149
LESSON 12—THE INFINITIVE; THE POSITION OF PREPOSITIONS	150-152		
INTRODUCTION TO LESSON 13	152-159	66-80	159-169
LESSON 13—THE "ING" FORM OF THE VERB; PREPOSITIONS BEFORE VERBS	179-180		
INTRODUCTION TO LESSON 14	180-186	81-84	186-190
LESSON 14—THE IMPERATIVE AND THE SUB- JUNCTIVE	197		
INTRODUCTION TO LESSON 15	197-199	85-92	199-202
LESSON 15—THE DEFINITE AND INDEFINITE ARTICLES; GENERAL RULES	203		
INTRODUCTION TO LESSON 16	204-214	93-96	214-219
LESSON 16—THE DEFINITE AND INDEFINITE ARTICLES; SPECIAL RULES	229-230		
INTRODUCTION TO LESSON 17	230-233	97-120d	234-240
LESSON 17—ARTICLE-LIKE DETERMINATIVES: SOME, OTHER, NO, ANY, NONE, ONE	249		
INTRODUCTION TO LESSON 18	249-254	121-136	254-257
LESSON 18—LESS ARTICLE-LIKE DETERMINA- TIVES	264-265		
INTRODUCTION TO LESSON 19	265-268	137-145	268-272
LESSON 19—THE ADJECTIVE	279-280		
INTRODUCTION TO LESSON 20	280-285	146-168	285-291
LESSON 20—THE ADJECTIVE— <i>continued</i>	293-294		
INTRODUCTION TO LESSON 21	294-297	169-181	298-301
LESSON 21—THE COMPARISON OF ADJECTIVES; CONJUNCTIONS OF THE COMPARATIVE	303		
INTRODUCTION TO LESSON 22	303-306	182-190	306-310
LESSON 22—THE NUMERALS	311-312		
INTRODUCTION TO LESSON 23	312-316	191-213	316-324
LESSON 23—ADJECTIVAL AND NOUN CLAUSES; INTERROGATIVE AND PARENTHETICAL SEN- TENCES; CONJUNCTIVES; THE POSITION OF PREPOSITIONS	326		
	327-330	215-235	330-336



# CONTENTS

INTRO-  
DUCTION  
AND PROSE  
PASSAGE

GRAMMATICAL  
EXPLANATIONS

	PAGES	PARA- GRAPHS	PAGES
INTRODUCTION TO LESSON 24 . . . . .	345		
LESSON 24—THE GENDER AND USES OF THE PERSONAL PRONOUNS . . . . .	345-348	236-241	348-350
INTRODUCTION TO LESSON 25 . . . . .	352-353		
LESSON 25—THE CASES OF PRONOUNS; PRE- POSITIONS BEFORE PRONOUNS . . . . .	353-357	242-259	357-360
INTRODUCTION TO LESSON 26 . . . . .	362		
LESSON 26—MASCULINE, FEMININE, AND COM- MON NAMES OF PERSONS . . . . .	363-366	260-264	366-369
INTRODUCTION TO LESSON 27 . . . . .	371-372		
LESSON 27—NAMES OF ANIMALS; OTHER WORDS ASSOCIATED WITH ANIMALS . . . . .	372-384	265-322d	385-391
INTRODUCTION TO LESSON 28 . . . . .	396		
LESSON 28—THE PLURAL OF NOUNS . . . . .	396-400	323-340	400-405
INTRODUCTION TO LESSON 29 . . . . .	407-408		
LESSON 29—THE POSSESSIVE OF NOUNS . . . . .	408-412	341-353a	412-415
INTRODUCTION TO LESSON 30 . . . . .	417		
LESSON 30—ADVERBS . . . . .		354-371	417-425
INTRODUCTION TO LESSON 31 . . . . .	425-426		
LESSON 31—THE ORDER OF WORDS IN A SEN- TENCE; THE OMISSION OF PREPOSITIONS . . . . .		372-382	426-429



# An Advanced English Course for Foreign Students

## GENERAL INTRODUCTION TO LESSONS ONE TO SIX

A. The first six lessons constitute a study of the following *fundamental* verbs :—

may	might	can	could	shall	should	ought to
will	would	have	has	had	used to	had better
am	are	is	was	were	need	had sooner
do	does	did	dare	dare(d)	must	had rather

B. It is absolutely necessary to have a perfect understanding of the meaning and use of these verbs from the very beginning, because most sentences require one or another of them, and it would be impossible to speak English naturally and correctly without them.

They are called fundamental verbs, or *anomalous finites*.

They are *anomalous*, because *anomalous* means *not regular, deviating from the rule* ; and the rules governing the use of these verbs certainly do deviate very much from those governing the use of the ordinary verbs of the language.

They are *finites*, because *finite* is the contrary of *infinitive* ; and these verbs can only be used as anomalous finites in their simple present and past tenses. They have not the characteristics of anomalous finites when

used as infinitives or participles. Indeed, some of them have no infinitive or participle forms at all (par. 9 (e)).

C. The *anomalous finites* are *different* from other verbs because :—

- (a) They have special constructions when they are made *negative*, or when they are used for *asking questions* (pars. 4, 5).
- (b) They are usually necessary, to make *ordinary verbs negative* with "not," and when *ordinary verbs* are used for *asking questions* (pars. 5, 15 (a)).
- (c) They have a special function in *replacing* previous verbs and their complements (pars. 6, 15 (c)).
- (d) Their subjects can *follow* them, instead of going before them (pars. 7, 10, 46).
- (e) They cannot, as *anomalous finites*, be *infinitives* or *participles* (pars. 8, 9 (e), 16, 17).
- (f) While all may be followed by the present infinitive in indirect speech, some *must* be followed by the *perfect* infinitive in *direct* speech, in the past tense (pars. 10-13).
- (g) They can generally be *abbreviated* when they are negative, and some when they are positive (pars. 27-34).
- (h) They have a special idiomatic use in *commentative* and in *confirmative* questions (pars. 36-37).
- (i) They can take the place of the *subjunctive* after certain verbs and expressions (par. 24), and in conditional sentences (pars. 38-46, 92).
- (j) They are *followed*, instead of preceded, by certain adverbs (pars. 4, 258, 362-363, 365, 366 (b), 371 (b), (c), 379 (b)).
- (k) They are necessary in sentences introduced by certain adverbs (pars. 10, 15 (b)).



## THE FIRST LESSON

THE PRESENT TENSE OF THE FUNDAMENTAL  
VERBS (ANOMALOUS FINITES)

(May, Can, Should, Ought to, Will, Need,  
Dare, etc.)

NOTE.—For an explanation of the term *anomalous finites* see pp. 1-2.

A. PROSE PASSAGE. (For the *position* of the *adverbs* see pars. 10, 360.)

Often, of an evening, I will settle down in an arm-chair in my club, to read the paper. Scarcely *has* John seen me, when he will draw up his chair beside mine, and begin a conversation in this way: "I *may* be right, or I *may* be wrong," he *will* say, "but *there is one thing* that I *must* admit, and it *is* that I think that Mary *must* be the prettiest girl in the world. Never *have* I known a woman like her. What! You *have* never met her? *It* surprises me *to think* that a person of her charms *can* be unknown to anyone. You *must* meet her. So *must* all the other members of the club. I *am* going to tell you something about her, if I *may*."

Seldom *will* he spare me this ordeal of listening to him. Nor *will* he take a hint. I *can* snub him, of course. But usually, I have not the heart to. Sometimes I go to the length of saying, "Look here, old man, I had rather read. So run off and play, there's a good chap!" But

it is useless to try and get rid of him. Never *has there been a man as thick-skinned as he.*

Why *will he* harp on the subject of that woman? *There really seems to be no way of stopping him. Need he really talk so much about her? Must that be the price we have to pay for his otherwise very charming company? He should remember that there is a limit to the privileges of friendship; and that friends should not turn themselves into interminable bores. There ought to be a law against it! Personally, if I am to sit and listen to him all day, then there is only one thing for me to do, though I had rather not. I must change my club. After all, I am not interested in the woman. Still less am I in love with her. They say that love is blind. I suppose that it is true that it is. And I have good reason, also, to feel that it is a pity that it cannot be dumb as well! Of course, I dare not say all this to his face. Naturally, I must not do anything to hurt his feelings. In any case, I had rather not. But need he take advantage of this? It is notorious that everybody is complaining about him. Seldom, however, will he take any notice of the complaints. He will talk on and on, for hours on end, about her; and he will not stop, in spite of the broadest hints. He had better be careful. If not, he may lose all his best friends. There is a limit to human endurance, and he cannot expect people to put up with that kind of thing for ever. Why, indeed, should they? He ought to know by now that they will not stand it, and that they had sooner lose his friendship. And a man should not risk alienating his*



friends. Least of all *dare* he risk isolating himself altogether. Friends *can* be very useful, on occasion. I think that I *had better* tell him, as a friend, that he *ought to* have mercy on us, and that he *should* keep his rhapsodies to himself. I *had sooner not* say all this to him, of course. But I feel that these intimate private emotions *should not* be blazoned forth in public. Even if one *is* in love, one *need not* shout it to the skies. Under no circumstances *should one* wear one's heart on one's sleeve. It is simply not done. And I am sure he *can* exercise a little self-restraint, if he wants to.

According to one of the rules of our club, members *must not* discuss politics on the premises. Hardly ever *has there* been *any violation* of this rule, in the history of the club. And I think that someone *should* suggest an amendment to the effect that members *may not* talk about women either. Then, we *may* have some peace. *There must* be *no delay*. Nor *must there* be *any hesitation*. Otherwise, *there may* be a riot in the club, and John's life *may* be in danger.

*There is* no doubt in my mind that the poor fellow *is* desperately in love. But I know to my cost that *it is* also true *that he has an irresistible impulse to unburden himself about it* to the rest of the world. *It must* be awful *to be like that*! There he goes again in the corner with Smith and Jones. Well *may they* show signs of restiveness! Now his gaze *is* wandering this way. Fortunately, he *has not* yet buttonholed me to-day. Very likely he *is* thinking of me as his next victim.



Seldom *is it possible to escape his attentions for two days running*. So off I go. I *must*. I *dare not* wait. I *had rather* face an artillery barrage. Only by flight *can I* be sure of peace. *It is* lucky I saw him in good time. But you *need not* run away. Please stay, *there's a* good fellow, and distract his attention from me! I *am* sure he wants to unbosom himself to you. He just *has to*! *Cannot you* see that Ancient Mariner look in his eye? Because if you *cannot*, I *can*. *Dare you* face it, or *must you* also fly?

## B. THE USES AND MEANINGS OF THE ANOMALOUS FINITES (PART I.).

### 1. THE UNINFLECTED PRESENT TENSE ANOMALOUS FINITES

Positive.	Meanings.	Negative.
He may (par. 91 (b)).	(1) Possibility. (2) Permission.	He may not.
He can.	(1) Ability. (2) Permission.	He cannot.
He must.	(1) Obligation. (2) Necessity.	He need not (1)-(3).
He should.	(3) Deduction. (4) Desirability.	
He ought to.	(1) Duty. (2) Advisability.	He should not.
He will.	(3) Deduction. (4) Desirability.	He ought not to.
	(See <i>he should</i> .)	
He had better.	(1) Habit. (2) Obstinate insistence.	He will not.
He had rather.	(1) Advisability. (2) Threat.	He had better not.
He had sooner.	Preference.	He had rather not.
He dare.	Preference.	He had sooner not.
He need.	Courage.	He dare not.
	Necessity.	He need not.
	(1) Prohibition. (2) Inadvisability. (3) Impropriety.	He must not.

NOTE.—For the anomalous finites *shall* and *will* see Lesson 4, which treats of these verbs in their meaning of *futurity*.

## 2. THE CONJUGATION OF THE PRESENT TENSE

### UNINFLECTED ANOMALOUS FINITES <sup>1</sup>

	Singular.	Plural.
First person . . . . .	I may	We may
Second person . . . . .	You may	You may
Third person masculine . . . . .	He may	They may
Third person feminine . . . . .	She may	They may
Third person neuter (par. 241) . . . . .	It may	They may
Anticipatory (verbal or clause subject, par. 7 (b)) . . . . .	It may	
Anticipatory (noun subject) . . . . .	There may	There may

*Examples.*—I *may* (1) go to Brittany for my holidays, or I *may* (1) go to Roumania. Members of this club *may* (2) *not* talk in the reading-room, but they *may* (2) talk in any other part of the building. Peter *can* (1) speak English, but he *cannot* (1) speak German. You *can* (2) go home as soon as you have finished your work. Foreigners *must* (1) obey the laws of this country, while they are here. If you want to know English well, you *must* (2) study the anomalous finites carefully. His name is Pilsudski, so he *must* (3) be a Pole. When you go to Paris, you *must* (4) visit the Louvre. You *need not* (1) study Japanese, if you prefer Chinese. John *need not* (2) speak to Mary so rudely. Though his name is Smith, he *need not* (3) necessarily be English. Little children *should* (1) be seen, and not heard. You *should* (2) wear warm underclothes in the English spring. He left Brighton at six, so he *should* (3) be here by half-past eight. You *should* (4) see the new play. It is splendid. Children *ought not* (1) to disobey their parents. You *ought* (2) always to cross your cheques. He *ought to* (3) pass his examinations easily, as he is extremely clever. You *ought to* (4) hear that singer. She is marvellous. Every evening he *will* (1) go out to the cinema. He *will* (2) drink whisky, though

<sup>1</sup> The English verb is normally accompanied by an *expressed* subject. (But see par. 85, page 199; par. 381, page 429.)



his doctor says that he *should not* (2). You *had better* (1) put on your coat when you go out, or you *may* (1) catch cold. If he wants to avoid a black eye, he *had better not* (2) talk to me in that way again. I *had rather* be a dog and bay the moon, than such a Roman. I *had sooner* be here than in Patagonia. You *must not* (1) drive on the right in England. If you want a clear head next morning, you *must not* (2) mix your drinks. A man *must not* (3) remain seated when a lady enters the room.

### 3. INFLECTED PRESENT TENSE ANOMALOUS FINITES

POSITIVE.		NEGATIVE.	
<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
(a) <i>Am, is, are</i> (auxiliary, predicative).			
I am	We are	I am not	We are not
You are	You are	You are not	You are not
He is	They are	He is not	They are not
(b) <i>Obligation</i> (see also par. 61 (a)).			
I am to	We are to	I need not	We need not
(c) <i>Prohibition.</i>		I am not to	We are not to
(d) <i>Have, has</i> (auxiliary, possession, par. 17).			
I have	We have	I have not	We have not
You have	You have	You have not	You have not
He has	They have	He has not	They have not
(e) <i>Obligation, necessity.</i>			
I have to	We have to	I need not	We need not
(f) <i>Prohibition.</i>		I have not to	We have not to

NOTE.—For the anomalous finites *do, does, did*, see Lesson 3.

*Examples.*—I *am* looking at Peter, but he *is not* looking at me. The teacher *is* English, but his pupils *are not*. They *are* foreigners. Mother says that Mary *is to* go to bed at once, but that Dorothy *need not*. The police



*have* issued an order that political parties *are not* to hold demonstrations in the East End. Peter *has* been in Italy, but James *has not*. The English *have* a powerful navy. Traffic *has to* obey the orders of the Police. You *have to* travel overland to get to Bohemia; but you *need not* pass overland to get to Poland.

4. Verbs are usually made *negative* by placing *not* after an *anomalous finite* (par. 15 (a)). E.g., He is an Englishman, but he *is not* fair-haired. Peter *cannot* come. She *must not* go out alone. She *dare not* say what she thinks. We *ought not to jump to conclusions*. They *need not* stay.

5. To *frame questions*, we usually place the subject *after* an *anomalous finite*, if the verb is positive. If the verb is *negative*, the subject usually follows *not* (par. 15 (c), see also par. 232).

*Examples.*—*Can you speak English? Need he do that? Should girls learn to cook? Dare you speak up to your husband? Had we better tell him now? Must you go so soon? Dare not (daren't) he do it? Need not (needn't) he come at once? Must not (mustn't) he go? Ought not (oughtn't) he to speak?*

NOTE.—For the *abbreviated* forms of the *anomalous finites* see pars. 27-32.

6. To avoid the necessity of *repeating* a previous verb and its complements, an *anomalous finite only* is used. This *anomalous finite* is usually the one which accompanies the previous verb, though this is not always necessary (par. 15 (d)). E.g., Can you jump over this table? Yes, *I can*. Cannot you come to the class earlier? I am sorry, but I am afraid that *I cannot*. Must you go so soon? I am afraid that *I must*. His mother thinks that he ought to be a doctor, but I am sure that he *should not*. He says that he is not afraid of entering the lion's cage, but I am

sure that he *dare not*. Would you like to come with me to the cinema? I *had rather not*.

NOTE.—When *need* is used in this way, it is most frequently followed by *to*, and takes the final “s” in the third person (par. 9). E.g., He thinks that he *need not* study for the examination, but I am sure that he *needs to*.

6a. Anomalous finites are often used emphatically. E.g., In spite of what you say, I *can* walk six miles an hour. Come what may, I *must* raise the money. But, my dear, I *need* your help. You may think it unnecessary, but I feel that you *ought to* work.

7. Except in the case of questions and certain conditionals (par. 46b), English sentences cannot begin with a verb. If, therefore, the subject of a sentence follows an anomalous finite, there is usually a vacant space in front of the verb *which must be filled*. We do this by placing one of the anticipatory pronouns *it* or *there* (par. 2) in front of the verb, according to the type of subject. Such a pronoun “*anticipates*” the subject which is to follow. The subject of a sentence may be:—

*Examples.*

- (a) *A noun.* E.g., *A change must come.*
- (b) *A pronoun.* E.g., *He must go at once.*
- (c) *An infinitive.* E.g., *To fly must be pleasant.*
- (d) *An “ing” form.* E.g., *Flying must be pleasant.*
- (e) *A clause.* E.g., *That he has said it, must be true.*

N.B.—*A clause* is a sentence which acts as a *noun*, as an *adjective*, or as an *adverb* (see Introduction to Lesson 12).

#### A. NOUN SUBJECTS.

*Noun Subjects* can be placed immediately after *is* or *are*, or immediately after any infinitive preceded by *an*



*anomalous finite.* The place of the subject *before* the anomalous finite is then taken by the *anticipatory* pronoun *there* (par. 2). E.g., *A man* is in the room. *There* is a *man* in the room. *Peace* must come some day or other. *There* must come *peace* some day or other. *There* must be *some explanation*. *There* can be *no doubt about it*. *There* need be *no fear* of the train being late. *There* may be *rain* to-morrow. *There* ought to be *some cheese* in the cupboard. *There* cannot be *a mouse* under the bed.<sup>1</sup>

NOTE.—(a) *There is* (*there's*) followed by the *indefinite article* and a *personal noun* is a familiar and persuasive form of address. E.g., Go to bed, *there's* a good child! Lend me a fiver, *there's* a good chap!

(b) Except in the cases noted below, subjects preceded by the definite article *the* (Lesson 15) are usually placed *before*, and not after, the anomalous finite.

(c) In sentences which express *a difficulty* or *an alternative*, an anomalous finite can be preceded by *there* and followed by a noun subject taking the *definite article*.<sup>2</sup> E.g., Even if one is out of a job, *there* is always *the dole*. *There* is *the garden* to weed, if you want something to do. I can never save money while *there* is *the rent* to pay.

(d) By analogy with the above construction, the *adverb* of place *there* sometimes precedes the anomalous finites *is*, *are*; the latter being followed by their subject. Thus, when we are pointing out a person, we can say either, "The man is *there*"; or, "*There* is the man."

(e) But there is nothing to prevent *there* from appearing twice in the same sentence; once in its function of *anticipatory pronoun*, and once as an *adverb of place*.

*There* (Adverb).                      *There* (1), Adverb. *There* (2),  
Anticipatory Pronoun.

A man is *there* in the room.

*There* (2) is a man *there* (1)  
in the room.

The garden is always *there*  
to weed.

*There* (2) is always the garden  
*there* (1) to weed.

<sup>1</sup>This construction is sometimes found in literature with intransitive verbs. E.g., *There rested* on her pale face a quality of repose.

<sup>2</sup>Or a proper noun subject, e.g., *There* is always *John* to turn to.



(f) It is even possible to have *there* appearing *twice in succession*, once as an adverb, and once as an anticipatory pronoun, *at the beginning of the sentence*. E.g., *There, there is a man*. The first *there* is, of course, an adverb; and the second *there* is an anticipatory pronoun. (The construction is not, however, frequently used.)

## B. INFINITIVE, "ing" FORM, OR CLAUSE SUBJECTS.

The *subject* goes at the *end* of the sentence; and its place before the anomalous finite is taken by the anticipatory pronoun *it*. E.g., *To fly* must be dangerous. *It* must be dangerous *to fly*. *Flying* must be dangerous. *It* must be dangerous, *flying*. *That he said it* must be admitted. *It* must be admitted *that he said it*.

8. In the sentence *It must be so*, the word *be* is an *infinitive*, preceded by the anomalous finite *must*; while in the sentence *I like to be quiet*, the infinitive is *to be*, preceded by the ordinary verb *like*. It will be noticed, therefore, that the word *to*, which normally introduces an infinitive, is *suppressed* after all the present tense anomalous finites, except in the case of *ought to*, and in the cases of *am*, *are*, *is*, *have*, and *has*, where the latter have the *special meanings* explained in par. 3. E.g., *I must go home at once*. *He can speak Russian*. *He is to enter the Church*, according to his mother. *Mother says that you have to go home at once*. *You ought to be ashamed of yourself*.

9. With regard to the uses of the anomalous finites, as explained in pars. 4-7, the following points should be borne well in mind:—

(a) When *need* or *dare* are used *transitively*, i.e., with a direct object or complement, they are not anomalous finites, and are treated as ordinary verbs. They are there-

fore *inflected*, i.e., "s" is added in the *third person singular*, present tense (par. 47). E.g., John *needs* a new hat. Peter *dares* me to enter the lion's cage.

(b) When *need* or *dare* are used as the principal verbs in *positive affirmations*, they are *inflected* in the *third person singular*, present tense, and *to* is used to introduce the following infinitive. (By a *positive affirmation* is meant a sentence which is not a question, and is not made negative by the use of *not*.) E.g., Peter *needs to* study more. Mary *dares to* think differently from me.

(c) But *need* and *dare* have the characteristics of uninflected anomalous finites (pars. 4-7):—

- (i) *In questions.* E.g., *Need he* do that? *Dare he* take such a step? Do you think that *he need* do that? Are you sure that *he dare* attempt it?
- (ii) *In negative sentences.* E.g., He *dare not* do any such thing. I am not sure that *he dare* try. John *need not* be afraid of me.
- (iii) In the case of *dare*, when *replacing* a previous verb (par. 6). E.g., *Dare* John fight? Yes, *he dare*. (With regard to *need* see par. 6, note.)

(d) When an anomalous finite is followed immediately by a verb, the latter is an *infinitive* or *participle* (par. 8). E.g., Peter should *learn* German. Mary must *go* at once. I am *learning* French. He has *spoken*.

Now an anomalous finite *cannot*, as such, be an infinitive or a participle. Therefore one anomalous finite *cannot be followed immediately by another*. For this reason, the following sentences would be ridiculous and incorrect. He will *can* go. He may *must* come. Peter will *ought to* go and see his mother.

Other words must be used to express the above ideas



in the infinitive, so that the correct sentences would read, respectively: He will *be able* to go. He may *be obliged* to come. Peter will be *under a moral obligation* to go and see his mother.

(e) It is often necessary to use an infinitive to express the idea implied in an anomalous finite. Most anomalous finites have no infinitive forms of their own, and other verbs must be used for the purpose. It must be stressed, however, that even where anomalous finites have infinitive and "*ing*" forms of their own (Lessons 12, 13), such infinitive and "*ing*" forms are *not* anomalous finites. Their negatives, for instance, are expressed by placing *not* before them, instead of *after* them (par. 4).

1. *Anomalous finites with no infinitive or "ing" form of their own.*

<i>Anomalous Finite.</i>	<i>A Substitute Infinitive.</i>	<i>A Substitute "Ing" Form.</i>
may (1) (Lesson 1)	to be possible	being possible
can (1) (Lesson 1)	to be able	being able
must (1) (Lesson 1)	to have to	having to
ought (1) (Lesson 1)	to have the duty to	having the duty to
should (1) (Lesson 1)	to have the duty to	having the duty to
will (1) (Lesson 1)	to be accustomed to	being accustomed to
had better (1) (Lesson 1)	to be advisable to	being advisable to
had rather (Lesson 1)	to prefer to	preferring to
had sooner (Lesson 1)	to prefer to	preferring to

2. *Anomalous finites with infinitive and "ing" forms of their own.*

I need not	not to need	not needing
I dare not	not to dare	not daring
I am not	not to be	not being
I have not	not to have	not having

NOTE.—For the anomalous finites *do*, *does*, *did*, see Lesson 3.



C. THE USES AND MEANINGS OF THE ANOMALOUS FINITES  
(Part II.).

NOTE.—The study of this section, though absolutely essential, may be a little difficult at this stage, and may be left over until later in the course.

10. Besides the rules laid down in par. 7 with regard to the placing of the subject of a sentence *after* the anomalous finite, the case has to be considered of sentences *introduced* by one of the following adverbs or adverbial phrases, *for purposes of emphasis* :—

under no circumstances	by no means	scarcely ever	never
least of all	hardly ever	very seldom	nowhere
hardly	scarcely	still less	rarely
not infrequently	seldom	much less	even less
well (with good reason)	especially	only just	
to such lengths	to such straits	to such a degree	
to such a point	only in that way	only on that account	
only by doing that	only by flight	only by skill, etc.	
nor (when not in combination with neither)			
neither (when not in combination with nor)			
so (thus, thus also, to such a degree)			

(A) SENTENCES WITH *Noun* OR *Pronoun Subjects*, INTRODUCED BY ONE OF THE ABOVE ADVERBS.

1. When the subject is a *common noun*, *not* preceded by the *definite* article; and the verb is an anomalous finite, followed by the verb *to be* in the sense of *to exist*, *to take place*, or *to be present*.

(a) An *anomalous finite* follows the adverb.

(b) The *anticipatory* pronoun *there* is placed immediately *after* the *anomalous finite*.

(c) The *subject* is placed *after* the verb *to be*.

E.g., A man may *well* be in the room. *Well* may *there* be a man in the room. *Hardly ever* have *there* been grocers who were great composers. *Under no circumstances* can *there* be any compromise. No crime has been committed. *Least of all* has *there* been a murder. *Scarcely*

ever have there been accidents in this street. Nowhere else can there be a woman like her. Never has there been any doubt about the matter. Very seldom must there be a repetition of such tactics. Scarcely ever has there been such a turmoil in Parliament. This is my belief, nor can there be any other explanation. Only by the most strenuous efforts on your part, can there be any hope of success. He can speak English, and so can I.

NOTE.—Noun subjects not preceded by the definite article, which are written with an initial capital letter because they stand for *nationals of countries*, also come under this rule. E.g., *Rarely have there been Patagonians who were great composers.*

2. If the anomalous finite is followed by a *passive construction* (par. 62), and the subject is a common noun, or a noun standing for a national, and is not preceded by the definite article, one of the following constructions may be used.

(a) *There* may be placed after the anomalous finite, and the *subject* after the *passive construction*. E.g., *Such interesting remains have rarely been found. Rarely have there been found such interesting remains. Nowhere else could there have been seen such wonders, i.e., Such wonders could have been seen nowhere else.*

(b) The *subject* may be placed immediately after the *anomalous finite*, in which case *there is not used at all*. This is the more *usual construction*. E.g., *Rarely have such interesting remains been found. A winter like this has scarcely ever been known before. Scarcely ever has a winter like this been known before. Such wonders could have been seen nowhere else. Nowhere else could such wonders have been seen.*

3. In all other cases not mentioned above in 1 and 2, the *subject* goes immediately after the *anomalous finite*. E.g., *Never must he be allowed to do such a thing. Under no circumstances ought John to go there. Rarely should*



*a man get angry. Scarcely have they finished eating, when they want to start again. Very rarely must a defeat be risked. Nowhere can I turn for relief. To such straits am I reduced, that I am forced to beg. Everybody is afraid of him, to such lengths will he go. He is a great scholar. Especially is he a great scientist. I cannot come with you to the cinema. Much less can I pay for the tickets. Only by doing that can the problem be solved.*

(B) INFINITIVE, "ing" FORM, OR CLAUSE SUBJECTS  
(par. 7).

(i) "Ing" Subjects.—The anomalous finite may be followed by the subject or by *it*. In the latter case, the subject goes at the *end* of the sentence. E.g., *Never can flying be pleasant. Never can it be pleasant, flying.*

(ii) *Infinite or Clause Subjects*.—The anomalous finite *must* be followed by *it*, and the subject goes at the end of the sentence. E.g., *Under no circumstances can it be pleasant to fly. By no means can it be proved that John has told a lie.*

D. EXERCISES ON THE USES AND MEANINGS OF THE  
ANOMALOUS FINITES (PART I.).

(a) In the following sentences insert suitable anomalous finites in place of the words in italics:—

John *is able to* talk French. As it is eight o'clock, the post *is probably here*. *It is possible that it will* rain tomorrow. People *are now able to* reach England by sea or by air. To go to America from England, *it is necessary for one to* cross the Atlantic. From what you say, he *supposedly* knows all about the affair. You *will be well advised to* call a doctor. He *habitually* walks to work every day. You *will be prudent not to* hit me. Peter *is afraid to* cross his wife. People *are forbidden to* walk



on the grass. If you pass your examinations, you *have permission to go to Paris*. You *are under a necessity to take this medicine*, if you want to get well. *It is not advisable for children to have too much money*. *It is advisable for you to sit with your back to the engine*. Children *have the duty to obey their parents*. People *are not permitted to take dogs to the zoo*. As John has lived abroad so long, he *probably speaks English badly*. Mary *has permission to go out with me*. All Frenchmen *are obliged to do military service*. One *is not under any necessity to go to Scotland from London by sea*. I *have permission to go to the cinema*. He *is not necessarily Irish* because he is excitable. I *am allowed to take the dog with me if I want to*. *It is your duty to visit your mother*. You *will be well advised to lock your door at night*. *The inference is that he is unwell, after such a dinner*. He *insists obstinately in ignoring the doctor's advice*. If you want to live, *it is advisable that you work*. *It is not proper for children to speak before they are spoken to*. Peter *has not the courage to attack a burglar*. If you want to get on, *it is inadvisable to be lazy*. He *is not necessarily stupid* because he failed in the exam. He says that he *is not afraid to enter and beard the lion in his den*. Do you think that he *is under any necessity to do that*? I *shall possibly go to Paris*. Mary *is obstinate in quarrelling*.

(b) Make the following sentences negative:—

I may see John to-morrow morning. He may leave the house when he has finished his work. I can play the piano. I must answer the telephone at once. Because it is eight o'clock, John must be here. Children should always believe what they hear. You must work to be successful. You should pay your accounts monthly. As he left at ten, he should be here. John has to go to Birmingham at once. You ought to try flying. You ought to be more careful of your health. You had better go and see Mary at once. You had better tell the judge

what you think of him. I had rather see Peter at once. According to orders, the ship is to sail at six. You had better marry my daughter. I had sooner marry her than be killed. Dare he do it? I do not think that you need tell him.

(c) Make the following sentences interrogative, *i.e.*, turn them into questions :—

He can speak German. He may go now. Peter must be tired by now. John dare not go. Peter need not worry. I ought to be ashamed of what I have done. I must not tell him what I think of him. John should look before he leaps.

(d) Answer the following questions, using the appropriate anomalous finite :—

Must you drive on the right in England? Need you be so industrious? Dare you hold such an opinion? Should Peter be more polite? Ought I to take the train at Charing Cross? Are you to go to bed at once? Has Mary to be up at seven? Must people step on each other's toes? Will he be found in his club every evening?

(e) Change the following sentences, by placing the subject after the verb :—

A book is on the shelf. A man is in the room. An explanation must exist for the phenomenon. A period of universal peace may yet come. An easy solution can be found even for that difficulty. A man ought to be here to see to things. A child should be in every home. A man must be there. No fears of the consequences need be entertained. To be rash is not really to be courageous. To eat too much is dangerous. Crying will not help you. That this century is different from the last must be admitted. Circling over London in an airplane must be interesting. To be rich is happiness. That the circumstances do not permit of a change is evident. To speak in such a way is impolite.



(f) Insert infinitives in the following sentences :—

One can — from London to Brighton in an hour.  
I may — her to-morrow. Joe must — home at once.  
It should — easy to find the lost purse. Mary ought —  
careful where she puts things. John will — his time  
when he should be studying. You need not — so im-  
politely to your friends. Dare he — the Police? Must  
a gentleman — in the presence of a lady? Have you —  
already? Is Peter — to Madrid at once? Am I — your  
treatment? Can I — when you are free?

(g) Insert *need* or *dare* in the following sentences, using them as anomalous finites where possible :—

A man — not face an angry lion. Jerry — maintain  
that there is corruption in high places. I do not think  
that you — wait any longer. — he talk so much about his  
work? — he undertake the task? Yes he —. I think  
that he — not wait any longer. He — a new hat. Mary  
— me to try and get a divorce. Peter — to study more,  
if he wants to pass the exam. Mary — to look the world  
in the face after what she has done.

#### E. EXERCISES ON THE USE OF THE ANOMALOUS FINITES (PART II.).

(a) In the following sentences, place the subject after the verb, if this has not already been done.

(b) Reconstruct the same sentences, placing the adverb at the beginning.

There must under no circumstances be any attempt at  
compromise. There has hardly ever been a sadder end  
to a man. There has not been another case like it any-  
where in the country. (*Not anywhere, i.e., nowhere.*)  
There can seldom be complete happiness in life. And  
there cannot be complete misery. (*And not, i.e., nor.*)  
There has scarcely ever been greater unemployment.  
There has very seldom been such a strange combination



of circumstances. There has never been a time when some men were not slaves. There has rarely been a time without wars. Children must under no circumstances be ill-treated. Men twenty feet high have not been found anywhere. Men eight feet high have scarcely been met with at all. People have seldom been robbed in this country. And people have not been exploited. And droughts have not been known. A satisfactory solution of the problem has by no means been reached. Tigers have seldom been tamed. Bears have never been taught to speak. Soldiers have scarcely ever been well paid. Scientists have rarely been rewarded as they deserved. To eat too much can under no circumstances be pleasant. Flying in a storm can hardly ever be agreeable. That all men are liars is by no means true. That all marriages can be happy is scarcely ever stated. To invest on the Stock Exchange is seldom profitable for novices. And that it is always profitable for stockbrokers themselves need not be believed either. It is especially true in these days that nobody is secure. Exaggerating must by no means be considered the greatest of crimes. Understating a case is scarcely ever less objectionable. That it is sometimes necessary to tell a white lie is rarely denied. That our civilization is in danger can well be maintained. He is reduced to such straits that he is selling matches on the streets. Peter will go to such lengths, that everybody is afraid of him. You can become learned only by persevering study. It is possible to do it only in that way. The negotiations have progressed to such a point, that a draft agreement has been initialled. It shall ever be so.

#### F. QUESTIONS ON THE PROSE PASSAGE.

What will you do of an evening? When will John draw a chair up beside yours? How will he begin a conversation? What surprises him? What does he suggest?

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One can — from London to Brighton in an hour.  
I may — her to-morrow. Joe must — home at once.  
It should — easy to find the lost purse. Mary ought —  
careful where she puts things. John will — his time  
when he should be studying. You need not — so im-  
politely to your friends. Dare he — the Police? Must  
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#### F. QUESTIONS ON THE PROSE PASSAGE.

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What is he going to do ? What will he seldom spare you ?  
What will not (won't) he take ? What can you do to him ?  
Have you the heart to ? What do you sometimes go to  
the length of saying ? Why is it useless to try to get rid  
of him ? What *will* he harp on ? Is there any way of stop-  
ping him ? What should he remember ? What ought  
there to be a law against ? Why must you change your  
club ? Are you interested in the woman ? Are you in  
love with her ? What do you feel is a pity ? What dare  
you not say to his face ? Why not ? What is notorious ?  
Does this make any difference ? How long will he talk ?  
Will hints stop him ? Why had he better be careful ?  
What is there a limit to ? What cannot he expect ? What  
ought he to know by now ? What dare not a man risk ?  
What can friends be ? What had I better tell him ?  
What do I feel about these intimate private emotions ?  
What need not one do, if one is in love ? Should one,  
under any circumstances, wear one's heart on one's sleeve ?  
Why not ? What are you sure he can do ? What is one  
of the rules of the club ? Has it ever been violated ?  
What should someone suggest ? What may we have  
then ? Must there be any delay or hesitation ? Why  
may John's life be in danger ? What is there no doubt  
of, in your mind ? What do you know to your cost ?  
What must it be awful to be like ? Have Smith and  
Jones reason for showing signs of restiveness ? Where  
is his gaze wandering ? What has he fortunately not yet  
done to-day ? What is he thinking of you as ? Is it often  
possible to escape his attentions for two days running ?  
Dare you wait ? How can you be sure of peace ? Why  
are you lucky ? What appeal do I make to your friend-  
ship ? Why does he want to unbosom himself to you ?  
What look has he in his eye ?



INTRODUCTION TO THE SECOND  
LESSONTHE PAST TENSES OF THE ANOMALOUS  
FINITES (DIRECT AND INDIRECT SPEECH)

By *Direct Speech* is meant the actual sentence used by the original speaker, in making a statement or asking a question.

By *Indirect Speech* is meant the words of the speaker as *reported* afterwards in the form of a *Noun Clause*. That is, the sentence used by the original speaker becomes the direct object of a verb like *he said*. (See the Introduction to Lesson 12). If the *principal* verb used by the reporter is *present tense*, there is *no change* in the tense of the words reported in the noun clause. But if the principal verb is *past tense*, then the verb in the reported sentence usually becomes *past* also. Thus the sentence "I *can* speak English" could be reported in one of the following ways :—

I *say* that I *can* speak English. I *said* that I *could* speak English. John *said* that he *could* speak English.

NOTE.—When the state of affairs described in the original sentence *still continues at the time of reporting it*, the verb in the noun clause may remain in the *present tense*, even though *the principal verb is past*. "I *can* speak English." I *said* that I *can* speak English.

## THE SECOND LESSON

## THE PAST TENSES OF THE ANOMALOUS FINITES (DIRECT AND INDIRECT SPEECH)

## A. PROSE PASSAGE. (See pars. 10, 370.)

I once knew a man who *would* often play jokes on his friends. To such lengths *would* he go, that he *used* to ring them up in the middle of the night, to ask them the time. When, by their answers, they showed that they disapproved of his idea of humour, he *would* merely talk about that impenetrable calm which is the heritage of every Englishman worthy of the name. This *would* simply get them more excited, which was what he specially wanted. They *could* never answer him adequately. Nor *dare* they try. One may not swear on the telephone, without risking a prosecution. But they often wished they *might* tell him to go to a warmer place than Kensington. Those of them who *could* speak French, *would* sometimes tell him a thing or two in that language. Yet they never *dared* be too eloquent, because modern telephone girls are so well educated, that the poor victims *might have been* understood even in that language.

He announced to his family, once, that they *might* make ready for a trip round the world, as he *had had* a windfall. They *must have been* very disappointed when they found out that it *was* only another of his jokes. Yet they *ought to have known* him well enough not



to be taken in. In any case, they *must have thought* that it *was beyond a joke*. And, indeed, he *need not have gone so far* in his craze for *pulling people's legs*. Still *less should he have done* it with his own family.

One day I heard him telling an old lady of eighty or so, quite seriously, that she *ought to take up* tap-dancing, as it improved the figure. She did not at all like it. Nor *had* she any hesitation in saying so. "Ought I, indeed!" she answered angrily; and added that he *ought to take large doses of strychnine*, as it improved the nerve. He *had* nothing to answer to that, so he simply retired precipitously, reflecting ruefully that he *should have looked before he leapt*. In that way, he *might have avoided catching a tartar*. But he soon recovered his verve. Rarely *would* he allow a little thing like that to upset him.

He *used* often to stop strange ladies in the street, and ask them after John. He specially loved *taking a rise out of ladies*. Now, as everybody knows somebody named John, the result *was* often interesting. It is true that the ladies *ought not to have fallen* such easy victims. But then, he *was* an unusual case; and they never at all suspected that he *was pulling their legs*. Indeed, he looked so serious and respectable, that he *ought to have been* a churchwarden, or a family solicitor, instead of the incorrigible old *practical joker* that he really *was*.

Once he *was* in a room with an old lady, when they heard the report of a punctured tyre outside. It sounded like a pistol shot; and she *was not a little* startled. But

he calmly assured her that she *need not* specially worry, as it *was* only another murder. She *must* necessarily be aware, he went on, that that sort of thing *was* happening every day, since B.B.C. announcers *had* adopted the habit of placing adverbs between verbs and their direct objects. The old lady simply looked dazed, and said nothing. What she *ought to have done was* to hit him over the head with an axe.

Another trick of his *was* to stand at a bus stop, behind some unfortunate person who wanted to catch a bus. As the other's bus came up, my friend *would* wave it on; and the driver, thinking that the two *were* together, *would not* stop. And then my friend's victim *would* wonder what had come over all the bus drivers; and my friend *would* politely sympathise with him.

I *used* often to tell him that he *ought to* stop his nonsense. But he *would* never take any notice of me. Still less *would* he follow my advice. He said that he *had* rather remain as he was.

But I am afraid that I must go now. I *was to have been* at the corner of Oxford Street and Oxford Circus to meet my wife ten minutes ago. When I get there, she will probably have something to say *to the effect* that I *should have been* there earlier.

## B. THE FORMS AND USES OF THE PAST TENSE ANOMALOUS FINITES.

Great care should be taken by the pupil to master the differences in use between the verbs listed in par. 10a and those listed in par. 11, especially as regards their



use in *direct* speech. The exercises given in Section C should be done carefully.

**10a.** The *past tenses* of the following anomalous finites are the *same* in all three persons, and they are followed by the *present infinitive*, both in *direct* and in *indirect* speech. (For their use in *conditional* sentences see par. 46.)

<i>Present.</i>	<i>Past (Indirect Speech).</i>	<i>Past (Direct Speech).</i>
He will go	He said that he would go	He would go
He has to go	He said that he had to go	He had to go
He can go	He said that he could go	He could go
He dare not go	He said that he dare(d) not go	He dare(d) not go
	He said that he used to go	He used to go

NOTE.—(i) *He used to* indicates *past custom*, and has *no present tense*. It will be noticed also that *to* is placed before the infinitive which follows *used* (par. 8).

(ii) The final “*d*” may be used or omitted at choice in the past tense of *dare*.

(iii) *Could* may be followed by the *perfect infinitive* in *direct* speech to express *doubt as to a fact*. E.g., Did he commit the crime? Well, he could *have done* it (see also par. 46).

**11.** The following past tense anomalous finites, which are the same in all three persons, do *not* appear in *direct* speech, unless followed by the *perfect infinitive*.

<i>Present.</i>	<i>Past (Indirect Speech).</i>	<i>Past (Direct Speech).</i>
He may go	He said that he might go	He might have gone
He must go	He said that he must go	He must have gone (Deduction)
		He had to go (Obliga- tion, necessity)
He should go	He said that he should go	He should have gone
He ought to go	He said that he ought to go	He ought to have gone
He need not go	He said that he need not go	He need not have gone

NOTE.—(i) *Had better*, *had sooner*, and *had rather*

usually appear in the past tense only in *indirect* speech. *E.g.*, He said that he *had better* go.

(ii) The past tense of *must* cannot be used in *direct* speech, except to indicate *a deduction*. To give the meaning of *must* in direct speech, past tense, *had to* or *some other verb* is therefore used. *E.g.*, Peter *had to* be here at six.

12. The past tenses of the anomalous finites *am*, *is*, *are*, *have*, *has*.

<i>Present.</i>	<i>Past (Indirect Speech).</i>	<i>Past (Direct Speech).</i>
I am a man	I said that I was a man	I was a man
You are a man	I said that you were a man	You were a man
He is a man	I said that he was a man	He was a man
We are men	I said that we were men	We were men
They are men	I said that they were men	They were men
I am to go	I said that I was to go	They were to go
		They were to have gone
I have a hat	I said that I had a hat	I had a hat
You have gone	I said that you had gone	You had gone
He has gone	I said that he had gone	He had gone

NOTE.—In *direct* speech *was to* and *were to* may be followed by the present or by the perfect infinitive, indifferently.

13. The rules in pars. 4-10 apply also to the past tenses.

Negative: *E.g.*, I could *not* come. Question and repetition: *E.g.*, *Had you* to go? Yes, I *had to*. Emphasis: *E.g.*, I simply *had to* go.

Sentences introduced by adverbs in par. 10: *E.g.*, *Least of all* had *there* been a murder. *Rarely* had *there* been found *such interesting* remains. *Rarely* had *such interesting* remains been found. *Only by doing that* could he be safe. *There could be no doubt about it*. *There was always the garden* to weed. *It could be dangerous to fly*. *It could be proved that John was there*. *It must have been pleasant, flying*. *Dare(d) John fly?* Yes, he *dare(d)*.



## C. EXERCISES ON THE PAST TENSE ANOMALOUS FINITES.

(a) Change the sentences in Section D (b), (d), (e), pages 18-19, putting the verbs into the past tense.

(b) Rewrite the sentences in Section E, Lesson 1 :—

- (i) In the past tense.
- (ii) In reported speech, with the principal verbs in the past tense.

## D. QUESTIONS ON THE PROSE PASSAGE.

What would the man I knew often do? To what lengths would he go? When they disapproved, what would he talk about? What effect would this have on his victims? Could they answer him adequately? Why dare they not try? Why might they not swear on the telephone? What did they often wish? What would those of them who could speak French do? Why were they never too eloquent? What did he once announce to his family? When must they have been very disappointed? Why ought they not to have been taken in? What must they have thought? Whom need he not have gone so far with? What did you hear him telling an eighty-year-old lady one day? Did she like it? Had she any hesitation in saying so? What did she answer? What did she add? What answer did he have to that? What did he do instead? Why did he soon recover his verve? Whom used he often to stop in the street? Whom did he specially love taking a rise out of? Why was the result often interesting? Ought the ladies to have fallen such easy victims? Why did they never suspect that he was pulling their legs? What noise did he and an old lady once hear? What effect did the report of the punctured tyre have on her? What did he calmly assure her? What must she necessarily have been aware of? What did the old lady do? What ought

she to have done? What was another trick of his? What would he do as a bus came up? Why would the driver not stop? What would the victim wonder? What would my friend then do? What used I often to tell him? What would be the result? Could he have stopped his nonsense? What am I afraid about? Where was I to have been ten minutes ago? What will my wife probably say?

## INTRODUCTION TO THE THIRD LESSON

### THE ANOMALOUS FINITES DO, DOES, DID

We have already noticed in Lessons 1 and 2 that anomalous finites are generally necessary for certain types of sentence. For instance, we use an anomalous finite in asking a question (par. 5), in making a verb negative (par. 4), in replacing previous verbs and their complements (par. 6), in making sentences emphatic (par. 6a), and when certain adverbs introduce a sentence (par. 10).

Now it often happens, on the one hand, that the anomalous finites already studied in Lessons 1 and 2 are unsuitable, because of their meaning, for the sentence we want to use. On the other hand, an English speaker feels that it is absolutely necessary to have an anomalous finite in all of the different types of sentence mentioned above. Modern English has had recourse to an extraordinary way out of this difficulty. It has deprived one verb, *do*, of all meaning, and uses it as an anomalous finite in cases where one is necessary, but where an anomalous finite with a meaning of its own would not be suitable (par. 15). It must be remembered, however, that although *do*,



*does, did*, have often no meaning at all when used as anomalous finites, and are therefore untranslatable, the verb *to do* can also be used as an ordinary verb, with a number of meanings of its own.

Examples are given of the use of *do* twice in the same sentence—once as an *anomalous finite*, and once as an *ordinary verb*.

## THE THIRD LESSON

## THE ANOMALOUS FINITES DO, DOES, DID

A. PROSE PASSAGE. (See also pars. 10, 361.)

*Did* you ever hear the story of the reaction of the Zulu children the first time that they saw a four-wheeled waggon? I *do not* think that I have told it to you before. Oh, you *did* hear it before, *did* you! Well, even if you *did*, your companion *did not*. So I am going to tell it over again for his benefit, even if you *do* think that I *do not* need to. You say that repeating funny stories over and over again is a sign of senile decay, do you? Well, what if I *did* tell this story last week. I cannot tell it often enough. I *do* so like telling funny stories, so *do* be good and listen. Of course, it is quite true that I *do* sometimes repeat myself. Nor *do* I doubt that I *did* tell this story last week, and the week before, and perhaps even the week before that. And if self-repetition *does* indicate senile decay, is it my fault if I show signs of it, with my white locks and doddering walk? You *do not* have to remain here, if you *do not* want to. Nor *do* you

have to listen. But since you are here, here is the story. So *do* please stop interrupting, and be quiet. You talk too much.

The first time that a four-wheeled waggon was seen in Zululand, the children *did not* know what to make of it. Neither *did* they dare approach the strange monster. However, after they had mastered their first fears, and *did* come out of their hiding-places, they acted rather surprisingly. They ran alongside the little front wheels of the waggon, laughing and clapping and cheering. The driver *did not* understand what all the fuss was about. He knew, of course, that the children *did not* need very much to amuse them, but he certainly *did not* understand why a pair of front wheels should have evoked so much excitement and enthusiasm. He *did* understand their first excitement and fear, but not their subsequent laughter and cheers. So strange *did* their behaviour appear to him, that he began to make inquiries. And he *did not* have to wait long for an explanation. One of the children's parents told him that the little ones cheered because they thought that the small front wheels were awfully plucky to be able to run as far and as fast as the big ones.

But when the outfit stopped for the night, and the oxen were given their evening feed, the enthusiasm of the children was changed to indignation. They could not understand why all the wheels *did not* have supper too. After all their hard work they *did* think, so they said, it was strange that the wheels *did not* have a meal as well. They *did* think that the driver was unkind, and even cruel. "Do make him feed them," they said to their parents,



in wheedling tones. "We *do* think it a shame that the poor things have to do without a meal, just because their master is mean, and *does not* want to feed them properly. Surely they have worked enough for it!"

To such lengths *did* they go in their protests, that their parents asked the driver to think of something to placate them. Then the driver had a bright idea, and smiled slightly. He *did* have bright ideas sometimes.

"They *do not* usually have their food until the morning," he said to the children. "But I *do not* want them to go hungry. Still less *do* I want you to think me mean and cruel. So I will feed them now. Though I *do not* think that they will take the food, for they are not used to eating in the evening." So he took a big can of thick black lubricating-oil and poured some on the hubs of the wheels. Naturally, only a little of it was absorbed; and the rest trickled down on to the ground. "There you are," he said to the children, "what *did* I tell you? They *do not* take it. Nor *did* I expect them to. Now *do* be good children, and run away and *do not* bother me any more!"

Only in this way *did* he manage to convince them. So they ran off, quite mollified. *Did* they find out the truth? *I hope not!*

## B. THE USES OF THE ANOMALOUS FINITES *Do*, *Does*, AND *Did*.

### 14. PRESENT TENSE.

<i>Singular.</i>	<i>Plural.</i>
I do	We do
You do	You do
He does	They do

### PAST TENSE.

<i>Singular.</i>	<i>Plural.</i>
I did	We did
You did	You did
He did	They did

15. The anomalous finites *do*, *does*, and *did*, are used :—

(a) To make a verb *negative*, when one of the *other* anomalous finites *cannot be used*.

I speak	I do not speak	I spoke	I did not speak
You speak	You do not speak	You spoke	You did not speak
He speaks	He does not speak	He spoke	He did not speak
We speak	We do not speak	We spoke	We did not speak
They speak	They do not speak	They spoke	They did not speak

NOTE.—(1) The ordinary verb *to do* follows the same rule (see Introduction). *E.g.*, He does his work well. He does not do his work well. He did it quickly. He did not do it quickly.

(2) Verbs followed or preceded by *so*, to express rather uncertain hope, expectation, fear, belief, or knowledge, often form their negatives without *do*, *does*, or *did*. Such verbs have no object, and are generally used in answer to a question.<sup>1</sup>

*E.g.*, Do you think there will be war? I am afraid *so*. I am afraid *not*. I think *so*. I think *not*. I expect *so*. I expect *not*. I hope *so*. I hope *not*. I believe *so*. I believe *not*.

Is Mary getting married? I understand *so*. I understand *not*. They say *so*. They say *not*. *So* I hear. I hear *not*. They tell me *so*. They tell me *not*. I suppose *so*. I suppose *not*.

(b) *Sentences Introduced by one of the Adverbs Listed in Par. 10.*—Such adverbs *must* be followed by *do*, *does*, or *did*, if one of the other anomalous finites cannot be used. *E.g.*, He rarely ate more than twice a day. *Rarely did* he eat more than twice a day. He went to such extremes that everybody stood aghast. *To such extremes did* he go, that everybody stood aghast. He seldom speaks to a woman. *Seldom does* he speak to a woman.

<sup>1</sup> The construction seems to be elliptical, and not an exception to the rule in par. 4, page 9. *E.g.*, I am afraid (that it is) not (*so*). I am afraid not.



*Not often does* it happen that two brothers marry two sisters.

(c) To supply the need for an anomalous finite in a *question*, when one of the other anomalous finites cannot be used (see also pars. 5, 232). One *cannot* ask a question by saying, *Know I?*

I know	Do I know ?	I knew	Did I know ?
You know	Do you know ?	You knew	Did you know ?
He knows	Does he know ?	He knew	Did he know ?
We know	Do we know ?	We knew	Did we know ?
They know	Do they know ?	They knew	Did they know ?

(So also : They did it. Did they do it ? They do nothing. Do they do nothing ?)

(d) When another anomalous finite cannot be used *to replace a previous verb and its complements*. *E.g.*, He speaks English. *Does* he ? I know how to square the circle. I am sure you *do* ! He says that he did not do it, but I am sure that he *did*. Did you go to the theatre yesterday. Yes, I *did*. John went to Manchester yesterday. He *did not*, for I saw him here in London. Last week I won thirty thousand pounds. *Did* you really ? (See par. 6.)

(e) To make an affirmation or question *more emphatic* (pars. 6a, 79 (a)). *E.g.*, You think that I do not love you, but the fact is that I *do* love you very much indeed. Why did you not go to church to-day ? But I *did* go. What if some people *do* think that the earth is flat, if it makes them happy ! He told me that—he really *did* ! Who *did* speak at the meeting, if John did not ?

(f) To give a sentence a *concessive* sense. *E.g.*, John failed in his examinations, though he *did* study very hard. Though it *did* do its best, the League of Nations failed to apply sanctions. I do not think that Peter is a drunkard, though he *does* take a little too much sometimes. He does not think that war is inevitable, though

15. The anomalous finites *do*, *does*, and *did*, are used :—

(a) To make a verb *negative*, when one of the *other* anomalous finites *cannot be used*.

I speak	I do not speak	I spoke	I did not speak
You speak	You do not speak	You spoke	You did not speak
He speaks	He does not speak	He spoke	He did not speak
We speak	We do not speak	We spoke	We did not speak
They speak	They do not speak	They spoke	They did not speak

NOTE.—(1) The ordinary verb *to do* follows the same rule (see Introduction). *E.g.*, He does his work well. He does not do his work well. He did it quickly. He did not do it quickly.

(2) Verbs followed or preceded by *so*, to express rather uncertain hope, expectation, fear, belief, or knowledge, often form their negatives without *do*, *does*, or *did*. Such verbs have no object, and are generally used in answer to a question.<sup>1</sup>

*E.g.*, Do you think there will be war? I am afraid *so*. I am afraid *not*. I think *so*. I think *not*. I expect *so*. I expect *not*. I hope *so*. I hope *not*. I believe *so*. I believe *not*.

Is Mary getting married? I understand *so*. I understand *not*. They say *so*. They say *not*. *So* I hear. I hear *not*. They tell me *so*. They tell me *not*. I suppose *so*. I suppose *not*.

(b) *Sentences Introduced by one of the Adverbs Listed in Par. 10.*—Such adverbs *must* be followed by *do*, *does*, or *did*, if one of the other anomalous finites cannot be used. *E.g.*, He rarely ate more than twice a day. *Rarely did* he eat more than twice a day. He went to such extremes that everybody stood aghast. *To such extremes did* he go, that everybody stood aghast. He seldom speaks to a woman. *Seldom does* he speak to a woman.

<sup>1</sup> The construction seems to be elliptical, and not an exception to the rule in par. 4, page 9. *E.g.*, I am afraid (that it is) not (*so*). I am afraid not.



*Not often does* it happen that two brothers marry two sisters.

(c) To supply the need for an anomalous finite in a question, when one of the other anomalous finites cannot be used (see also pars. 5, 232). One *cannot* ask a question by saying, *Know I*?

I know	Do I know ?	I knew	Did I know ?
You know	Do you know ?	You knew	Did you know ?
He knows	Does he know ?	He knew	Did he know ?
We know	Do we know ?	We knew	Did we know ?
They know	Do they know ?	They knew	Did they know ?

(So also : They did it. Did they do it ? They do nothing. Do they do nothing ?)

(d) When another anomalous finite cannot be used to replace a previous verb and its complements. *E.g.*, He speaks English. *Does* he ? I know how to square the circle. I am sure you *do* ! He says that he did not do it, but I am sure that he *did*. Did you go to the theatre yesterday. Yes, I *did*. John went to Manchester yesterday. He *did not*, for I saw him here in London. Last week I won thirty thousand pounds. *Did* you really ? (See par. 6.)

(e) To make an affirmation or question *more emphatic* (pars. 6a, 79 (a)). *E.g.*, You think that I do not love you, but the fact is that I *do* love you very much indeed. Why did you not go to church to-day ? But I *did* go. What if some people *do* think that the earth is flat, if it makes them happy ! He told me that—he really *did* ! Who *did* speak at the meeting, if John did not ?

(f) To give a sentence a *concessive* sense. *E.g.*, John failed in his examinations, though he *did* study very hard. Though it *did* do its best, the League of Nations failed to apply sanctions. I do not think that Peter is a drunkard, though he *does* take a little too much sometimes. He does not think that war is inevitable, though

he *does* admit that the international situation is somewhat clouded. He can do little, but he *does* do what he can.

(g) With the *negative imperative*. E.g., *Do not* do that. *Do not* go there.

(h) With the *positive imperative*, in *persuasive* or *impatient* speech. E.g., *Do* please come in and sit down. *Do* please make a little less row.

16. Though the verbs *need* and *dare* are often treated as anomalous finites, they can always be treated as *ordinary* verbs (pars. 9, 79 (a)). E.g., I *do not dare* to go into a cemetery at night. He *did not dare* to come. *Did* he *dare* to do it? He *does not need* to go. I *did not need* to go. *Did* you *need* to tell him that?

17. The anomalous finites *have*, *has*, *had*.

(a) In the sense of *to possess*.

*Present Tense*.—Can be used only as an anomalous finite. E.g., *Have* you the book? He *has not* the book.

*Past Tense*.—Either construction can be used. E.g., *Had* he the book? *Did* he *have* the book? He *had not* the time to do it. He *did not have* the time.

(b) In the sense of *to take a meal* or *a drink*.

*Present Tense*.—More usually treated as an *ordinary* verb, though the anomalous finite construction is sometimes heard. E.g., *Do* you *have* dinner at seven? I *do not have* dinner at seven.

*Past Tense*.—Both the anomalous finite and the ordinary constructions are usual. E.g., I *had not* (hadn't) any dinner this evening. I *did not have* any dinner this evening. *Did* you *have* dinner at seven? *Had* you dinner at seven?



(c) In the sense of *obligation*, followed by *to*. Besides the negative *I need not*, the idea *I am not obliged* may be expressed by the negative of *I have to* treated as an ordinary verb.

*Obligation.*

I have to  
I am to

*No Obligation.*

I *do not have to* (I need not)  
I *do not have to*

*Prohibition.*

I have not to  
I am not to

C. EXERCISES ON *Do, Does, Did*.

(a) In the following passage shift *the adverbs listed in par. 10* so as to make them *introduce* each sentence :—

Father, not in the best of moods, sat at the breakfast-table with his family. He felt by no means well, for one thing ; so that nothing pleased him. He felt still less pleased at Mary's behaviour. She seldom behaved herself well, anyway. Suddenly there was a loud crash in the next room. This happened not infrequently. And when it did happen, he hardly ever failed to jump to his feet, startled. He guessed it was Mary. And he did not guess wrong. He stopped himself from swearing only by a strong effort. He did not often control himself so easily.

"It's only me," cried Mary cheerfully, as she limped into the room.

"Did you hurt yourself?" asked her mother solicitously.

"I never hurt myself," was the emphatic response. "Just barked my shin, that's all!" And she settled down to a good breakfast. She scarcely ever failed to eat well, even when she was in hot water. Indeed, she

kept her spirits up only by dint of most careful attention to the inner man.

"You went out again with that unmitigated bounder Vere de Vere last night," her father growled. He seldom smiled. "I don't like your going out alone at night. And I like your choice of a companion still less."

(b) Make each verb in the passage above interrogative, splitting up the compound sentences into simple ones.

(c) In the following passage, make the italicized positive verbs negative :—

"You *think* you are able to look after yourself. Perhaps you *can*. *I hope so*, anyway. But you *are* like all modern girls. Or so I *fear*. You *want* to be fast without having the reputation for it. You play with fire. You burn the candle at both ends, and you *endanger* your health. You *know* that you are foolish. At least I *hope so*."

Mary *exclaimed*, "Fiddlesticks!" rather angrily. "You *hate* Jasper, of course," she continued. "I *understand so*, anyway. You *met* him on Bank Holiday, when he had been celebrating. At least, he *says so*. And you *judged* him on that. I *know* he had taken a drop too much. Half the population of England *does* that on Bank Holiday. That *is* because they are normal. Normal people *have* a good time when they can. They *have* five different kinds of wine for dinner, if they can. They *limit* themselves to less only if they *have* to. Or so they *say*. But to get back to Jasper. Perhaps he *went too far* that day. Young men forget themselves occasionally,



when they are out for a little fun. So I am *told*. So, of course, *he hit* a bobby. I *expect so*, anyway. Men usually *hit* bobbies when they feel as he felt. So they *tell* me. Jasper *thought* it a lark. He *says so*. He *says* that men like a lark sometimes. I should *hope so*! In any case, I *prefer* his type to some of the insufferable bores that I know!" And she *looked* meaningly at her brother Fred, who *smiled* smugly to himself, as he cracked an egg at the other end of the table.

"I *expect so*," he murmured. And then, to his father: "I *wish* you would let the little vixen marry de Vere. He gets into trouble about once a day, and he *lands* in gaol about once a month. He will lead her a dance, if she marries him. She *will*, as a result, wish herself back again, bothering us. At least, I *hope so*!"

(d) From the above passage (c), select sentences which are suitable for the insertion of the anomalous-finites *do*, *does*, or *did*, in their emphatic use. Select other sentences in which *do*, *does*, or *did*, could be used *concessively*.

(e) In passage (a) above, split up the sentences into simple ones of one verb each, where necessary. Ask questions about them, and give the answers. In the answers, use a suitable anomalous finite. *E.g.*, Was father in the best of moods? No, he was not. Did he sit at the breakfast table with his family? Yes, he did. Etc., etc.

#### D. QUESTIONS ON THE INTRODUCTORY PROSE PASSAGE.

With what questions does the writer open the story? Did he think that he had told it to his hearers before? Did he assert that one of them had not heard it? Did they think he needed to tell it again? What is repeating funny stories a sign of? With what words did he ask them

to be good and listen? What did he admit was true? And what did he not doubt? How did he suggest that self-repetition was not his fault? Did they have to remain there, if they did not want to? Did they have to listen? What did they have to stop doing? How did he tell them this? How did the first four-wheeled waggon affect the Zulu children? Did they dare to approach it? When did they come out of their hiding places? How did they act? What did they run alongside? What did they do? What did not the driver understand? What did he know? What did he certainly not understand? Why did he begin to make inquiries? Did he have to wait long for an explanation? What did one of the parents tell him? When was the enthusiasm of the children changed to indignation? What could they not understand? What did they think was strange? What did they say to their parents. What tones did they use? What did they think a shame? Did they think the driver mean? Did the driver want to feed the wheels? Did the driver have a bright idea? Was this usual? When did he tell the children that the wheels usually fed? Did he want them to go hungry? Did he want them to think him mean or cruel? Did he think they would take the food? Why not? What did he take? What did he do with the lubricating oil? How much of it was absorbed? What happened to the rest? What did he say to the children?

- E. Some of the questions above in D *begin* with *did*. Answer these questions again, using a suitable verb from the list given in par. 15, note 2, to express a *negative* opinion, or a *negative* hope or fear.



INTRODUCTION TO THE FOURTH  
LESSONTHE ANOMALOUS FINITES SHALL, WILL,  
SHOULD, and WOULD

It is one of the peculiarities of English verbs that their tense forms do not always merely indicate the past, present, or future. Certain tenses, over and above this function, convey an added shade of *meaning*. *Shall* and *will*, especially, may be used to imply simple futurity (par. 19); or they may be used to imply that their respective subjects have not, or have, *the last word to say* whether the future action is to take place (par. 21). This is most important, because a pupil who fails to understand this difference loses the significance of the sentence entirely.

Par. 21 should therefore be studied with special care, and the principle underlying the difference between *shall* and *will* thoroughly grasped. To make this possible, the number of examples given is extremely large. The "Oxford Dictionary" has been freely drawn on.

German and Scandinavian pupils should remember that *Ich will* is not to be translated by *I will*, to express a present desire which has nothing to do with the future. One frequently hears a German or Scandinavian speaker saying, "*I will* ask you a question," when he really means, "*I want to* ask you a question."

In studying the special uses of *should* (par. 24) and *would* (par. 25), Latin speakers will notice that *should* can often be used to replace the *subjunctive* form in modern Latin languages; and that *would* often replaces the modern Latin *conditional*.

## THE FOURTH LESSON

THE ANOMALOUS FINITES SHALL, SHOULD,  
WILL, WOULD, EXPRESSING FUTURITY

(Also in other uses)

A. PROSE PASSAGE. (See also par. 358.)

"What *shall* we do this week-end?" asked Mary, one Saturday morning. "We never go out nowadays; and we never *shall*, unless I keep on and on at you. Say what you *will*, we shall be getting really stodgy, unless I do something about it."

"*Will* you please leave me in peace!" growled John. "You *shall* go out as often as you please, when I *am* less busy. I *shall* have a lot of work to catch up on, this week-end."

"You *shall* do no such thing!" cried Mary. "You *would* find an excuse to stay at home in this lovely weather. And, unless I put my foot down, you always *will*. You grumble that I *should* want to enjoy life before I am too old. But then, I suppose it is impossible to expect that a bookworm like you *should* ever begin to understand the real meaning of the word 'life.'"

John had heard the joie-de-vivre motif before, and knew how to handle it, or thought he did. "When you *begin* to grow old," he said, "you can start talking. Personally, I do not think that you ever *will*. I am surprised that the idea *should* have entered your head, even. You



do not seem a day older than, I *will* not say thirty, but twenty. And when you are double your age, I am sure you *will* look the same."

"*Will* you stop your nonsense!" cried Mary, in a tone that was supposed to be indignant, but in reality hid a smirk of self-satisfaction. "And do not think that you *will* get out of it by trying to flatter me."

John knew that, do what he would, further resistance would be useless. "As Your Majesty *wills*," he groaned resignedly. "Where *shall* we go?"

"If we get a tent," said Mary, with a far-away look in her eyes, "what fun it *will* be! You can carry it wherever you like. We *shall* have no hotel to return to and no time-table to keep to; and we *shall* be able to wander about from place to place, at our own sweet will. When we are tired, we can pitch the tent in the first field that we come to. It *will* be great fun!"

"Yes," said John grimly, "I should say it *will* be great fun. I can see in my mind's eye a vision of a long line of week-ends, stretching down the years. I *shall* be trudging and sweating up hill and down dale, bent under a load of blankets and food, and a tent—thirty pounds, at least—and you *will* trip merrily by my side, lightening the weary miles with your chirps and squeaks of pleasure, as some new vista presents itself to your delighted gaze. And one day I *shall* drop in my tracks, another martyr to the English wife's concept of what constitutes a happy week-end. And you *will* write on my tombstone something like this: 'He died in harness, for he *willed* it so';

or, 'He had served his purpose, so it was time that he *should* die.' "

"Now, now," said Mary soothingly, "you know quite well that it *will* not be as bad as all that. And you know very well, say what you *will*, that when I do drag you out, you always enjoy yourself thoroughly. And, indeed, why *should* you not, with all the lovely scenery and sunshine."

"As you *will*!" groaned John, much as a dentist's patient who decides that he had better have it over and done with once and for all. And then, quickly, lest he *should* repent if he gave himself time to think the matter over. "You *shall* have your tent! We *will* buy the thing this morning. Will you get ready to go out at once?"

"Will I? I *should* just think so!" cried Mary, surprised and delighted at her easy victory. "Just give me a few moments, and we *shall* be able to buy the things and go to the station early."

"Grr . . . !" said John.

A few minutes later, Mary reappeared, quite transformed. She was wearing sandals without stockings, a jersey, blue shorts, and no hat. "Will I do?" she asked.

John looked at her outfit sourly. "Well, I do not suppose that anybody *will* take us for an indigent circus-troupe," he said, and Mary laughed.

"Stop pretending to be grumpy," she said. "Put on your old grey flannels, and we *will* go out and buy the things."



Half an hour later, they were still in the shop. John was standing unsteadily under the weight of a huge knapsack, into which an assistant had obligingly packed a couple of sleeping-bags, a portable tent, a ground-sheet, a couple of pneumatic rubber pillows, and other items which, so he said, were indispensable.

"*Shall* he bring you two pneumatic beds, John?" suggested Mary.

"No," said John, "he *shall not*. I feel too much like an overloaded camel as it is. We *will* sleep on the ground."

"*Shall* I adjust the straps for you, then, sir?" asked the assistant.

"If you *would*," gasped poor John. "The thing *will not fit* properly when I try to adjust them myself."

"*Shall* you go far, sir?" pursued the assistant.

"Not very," said John. "We *shall make for* Land's End; and from there we *shall* walk to John o' Groat's, and so back to London."

"Quite a tour!" observed the assistant. "When do you think you *will get back*?"

"I *shall* never live *to get back*!" responded John briefly. And then, in answer to the assistant's politely-lifted eyebrows, "You do not know my wife!" And, with that, he staggered toward the lift.

At the door of the shop, *whom should* they meet but James, John's cousin! "Well, well!" grinned James. "To think that it *should* have come to this!"

"It is much to be wished," retorted John, "that you *would mind your own business*. As for the pack, it

would seem that I am in need of fresh air and exercise ; and Mary here is determined that I *shall* have it, willy-nilly. She *would have* the whole of London doing the same thing, so she says."

"John," said James solemnly, "you were born to fame ! Let me take a photograph of you in that rig-out, and I promise you that you *shall* come into your own. The picture *shall* appear in every illustrated paper in England, and your name shall be on everybody's lips."

"I *will be damned if I will* let you take my photograph, for that or for any other purpose," said John.

"All right, all right, don't get excited," said James, with another grin. "It was hardly to be expected that you *should* appreciate the honour. Anyway, have a good time. Cheerio !" And off he went.

"Where *shall we go to* ? " asked Mary.

"*How should I know* ? " grunted John. "That is for you to decide. I am doing my part in buying the equipment and acting as a beast of burden."

"Let me see . . ." said Mary, ignoring him. "*Shall we go to Worthing* ? It is on the coast ; and it *will* be very pleasant there at this time of the year."

"It *will* probably rain all the time," prophesied John gloomily. "But *as you will*. Worthing let it be. But I *should* hurry, if I were you. Otherwise it *will* be too late to arrive before dark."

And now we *will* leave the happy pair, and perhaps take up their adventures later.



B. THE USES AND MEANINGS OF THE ANOMALOUS FINITES  
*Shall, Should, Will, Would.*

(The numbers in brackets refer to the corresponding articles on "*shall*" and "*will*" in the large edition of the "Oxford Dictionary.")

19. *Pure Futurity* (see par. 61).

<i>Present Tense.</i>		<i>Past (Indirect Speech).</i>	
I shall [8]	We shall	I should	We should
You will	You will	You would	You would
He will	They will	He would	They would

*Examples.*—I suppose that this time to-morrow I shall be in Paris. I said that I should probably be in Paris the next day. He will arrive at about six. I said that he would arrive at about six.

NOTE.—When the first person is turned into the third in reported speech, it is usual to retain "*shall*" or "*should*" [8]. *E.g.*, This time to-morrow I *shall* probably be in Paris. *He says* that he *shall* probably be in Paris this time to-morrow. *He said* that he *should* probably be in Paris at the same time on the following day.

"*Will*" and "*would*" are used only if there is no possibility of ambiguity.<sup>1</sup>

20. "*Shall*" and "*will*"<sup>2</sup> are not used to indicate *pure futurity* in clauses introduced by the following:—

on condition that	all the time	in case	while	before
if	until	when	after	directly
as soon as	as	unless	suppose	

The *present* tense of the verb concerned is used instead. This money is lent *on condition that* you *repay* it within two months. You may occupy this room *all the time* you *are* here. Have the room ready, *in case* he *arrives* before

<sup>1</sup> The *Oxford Dictionary* is clear on the point. See article on "*shall*", section B II 8 (introduction), and also sections B II 8*d* and B II 14*b*.

<sup>2</sup> Except in the expression of strong determination or obstinacy.

we expect him. *Before I meet him*, I must have a talk with you. *If he gets here in time*, we can go to the theatre with him. *Until you learn to address me in the proper way*, I can have no dealings with you. *As soon as he comes*, let me know. I hope to settle down *after the war is over*. You must take me to a cabaret directly *this performance is over*. Count the guests *as they enter*. *Unless he gives me the money*, I am afraid I shall find myself in Queer Street. *Suppose he refuses to sign*, what must I do?

21. The contrast between "shall" and "will," when other elements besides that of pure futurity enter into their meaning.

(A) "Shall" brings out the fact that the future action or state is completely, or in a greater or less degree, *independent* of the *will*, *consent*, or *intention* of the person represented by its *subject*. It should be noted here that the rule refers to the subject of "shall" whether "shall" is the auxiliary of the principal verb or not.

(a) *First Person*.—Where *shall* we stow the mare? *Shall* I call a cab? (The expected answer is a *command*, *direction*, or *counsel* [8].) They asked where they *should* stow the mare. He inquired if he *should* call a cab.

We *shall* be impeached with foul actions. I *shall* probably be sick to-morrow. We *said* that we *should* be impeached with foul actions. He *remarked* that he *would* be sick on the following day. (Future events completely independent of the speaker's volition [8b (a)].)

I *shall* get into trouble if I do not send the letter. He *said* that he *would* get into trouble. (Unsought result in a hypothetical case [8 (g)].)

In spite of all my care, I expect that every time I see him I *shall* quarrel with him. (Unsought result under specific circumstances [9].)



I know that I *shall* never live to see it. (Oracular statement [8].)

(b) *Second Person*.—Old year, you *shall not* go. You *shall* do no such thing. He *cried* that she *should* do no such thing. He *told* the old year that it *should not* go. (Expresses the speaker's determination to prevent the subject of "shall" from doing something [6].)

You *shall* have your jam. If you are a good child, you *shall* go to the cinema to-night. (A promise on the part of the speaker [6 (a)].)

He *promised* that if she behaved herself, she *should* go to the cinema that night.

If you had rather not stay, you *shall* go down to South Kensington. (She is able to go only because the speaker will not prevent it [6 (a)].)

You *shall* live to regret it. (Oracular statement [8 (a)].) He *told* her that she *would* live to regret it.

(c) *Third Person*.—Scandalous persons *shall* be kept from the Sacrament. (Official language: imperative [5 (b)].) The law laid down that scandalous persons *should* be kept from the Sacrament.

She *shall* go if she wants to. (The speaker could prevent it, but will not [6 (b)].) He *told* her that Mary *should* go if she wanted to.

She *shall* come back. I *will* take care of that. (The speaker will force her to return, whether she consents or no [6 (b)].) The nurse *was determined* that Mary *should* return.

He *shall* get a rise in six months. (A promise on the part of the speaker [6 (b)].) The Manager *promised* that Michael *should* have his rise in six months.

He is determined that she *shall* marry him. They *shall not* pass. Barcelona *was* posted with notices expressing the determination that General Franco's forces *should not* pass [6 (b)].

*Shall* the visitor come in now? (Interrogative, expecting a direction or command from the person addressed [7 (c)].) She *asked* the Manager if the waiting client *should* be shown in.

Milton has determined that his life-work *shall* be an epic poem [11 (c)]. As a child he *had already determined* what his life-work *should* be.

So *shall* it ever be. (Oracular statement [8 (a)].)

(B) In contrast to "*shall*," "*will*" expresses a future action or state which is primarily dependent upon the *intention, consent, or volition* of the *person* referred to by its *subject*.

(a) *First Person*.—I have paid my money, and I *will* see the show. (Determination, persistence, as in par. 1 and the following examples [10].) He *shouted* that he had paid his money, and that he *would* see the show.

*Will* you marry this man? I *will*! (Consent.)

Good-bye, I'll (*I will*) soon be back! I have glorified it, and *will* glorify it again. (Implication of intention or volition, i.e., *I mean to, I intend to* [11].) He *said* that he *would* soon be back.

I *will* die sooner than give in. I'll be hanged if I will do it [15 (b)]. He *said* he *would* be hanged if he *would* do it.

(b) *Second Person*.—If you *will* send the cheque immediately, it will save a great deal of trouble. The creditor said that if the client would send the cheque at once, there would be no legal proceedings.

I know you *won't* (*will not*) tell her. How *will* you do it? Whom *will* you send? Archibald *remarked* that he was sure that Thomas *would not* tell Mary. (Auxiliary of the future in questions or indirect statements, with the implication of intention or volition [11 (b)].)

(c) *Third Person*.—When God *will* tell us, we *shall*



know [7]. What *will* he do about it? I do not know what he *will* do. He *will* not do anything [11]. He *said* that when God *would* tell them, they *would* know. He *did not know* what John *would* do about it.

22. "*Shall*" used of the future, *without excluding volition, consent, or intention* on the part of its subject.

(a) *First Person*.—(1) "*I shall*" may be used instead of "*I will*" if reference is made to a previous, as opposed to a present, decision. *E.g.*, I *shall* go to Paris to-morrow [8 (b)]. He *said* that he *would* go to Paris on the next day.

(2) "*I shall*" may be used to indicate the *determination* of the speaker to do something *in spite of all opposition* [8b (b)], often in combination with *I will*. *E.g.*, You are not to go out with that young man again! *I shall and I will!*

(b) *Second Person*.—In categorical questions. *E.g.*, *Shall* you sail to-morrow? [8 (c).]

23. The use of "*will*" with the notion of *futurity* either *obscured* or *lost*.

(a) *First Person*.—(1) In the negative with "*say*," in the sense of "*I do not wish to go to the length of affirming*." *E.g.*, I *will not say* that he is a thief, but *I will say* that he does not seem to have much respect for other people's property. He is, *I will not say* selfish, but perhaps a little self-seeking [13]. He *said* that John was, *he would not say* selfish, but perhaps a little self-seeking.

(2) A proposal, in the sense of "*let us*." *E.g.*, *We will* now sing a hymn. *We will leave her out of the discussion*, if you don't mind [13 (b)]. If there was no objection, *he said*, *they would* leave the lady out of the discussion.

(3) *Habit* (see Lesson 1, par. 7).

(4) Expressing a *determinate* or *logical consequence* [15 (c)]. *E.g.*, If my actions of a lifetime are examined, *I will* be seen to have worked consistently for peace.

He *said* that if his actions were examined, he *would* be seen to have worked consistently for peace.

(5) In the sense of "*presumably am*" [15 (d)]. *E.g.*, From what you say, I *will be* your cousin, and you *will be* the heir to the title.

(6) In the sense of "*may*." *E.g.*, Do what I *will*, I cannot persuade him [19 (d)].

(7) In the sense of "*Am I suitable?*" *E.g.*, *Will I do?*

(b) *Second Person*.—(1) *Courteous request*. *E.g.*, *Will* you please sit down? You *will* permit me, I am sure, to differ from you. And if you *will* permit me the liberty of saying so, you are not exactly the person most suited to the position. *Shall* I get you a cup of tea? If you *will*! [6 (b), 14 (b)].

(2) *Expression of impatience or annoyance*. *E.g.*, *Will* you stop making that noise! [6 (b)].

(3) *Habit or obstinate insistence* (see Lesson 1).

(4) *A determinate or logical consequence*. *E.g.*, I am sure that if a doctor examines you, you *will* turn out to be a mental defective [15 (c)].

(5) In the sense of "*presumably are*" [15 (d)]. *E.g.*, Then you *will* be the Income Tax Collector?

(6) In the sense of "*may*" [9 (d)]. Say what you *will*, I stick to my opinion. I *told* him that say what he *would*, I stuck to my opinion.

(7) In the sense of "*If you prefer to think of it* (express it) *in that way*" [17]. *E.g.*, He is a Jew, or, *if you will*, an Israelite.

(8) In the sense of "*insist on believing* (saying)," with "*have*" [5]. *E.g.*, If you *will have* it that black is white, I cannot help it.

(c) *Third Person*.—(1) In the sense of "*to consent to against the grain*" [6]. *E.g.*, Literature thrives where people *will* read what they do not agree with, if it is good.

(2) *Potentiality, capacity, sufficiency* [9]. *E.g.*, My shoes *will not* go on. Half an hour *will* see him there.



The words *will* bear no such interpretation. He said his shoes *would* not go on.

(3) *Habit or obstinate insistence* (Lesson 1, par. 1).

(4) *Determinate or logical consequence* [15 (c)]. *E.g.*, From what has been said, it *will* be seen that the defendant has no case at all.

(5) *Presumably is* [32 (b)]. *E.g.*, Who is that at the door? It *will be* John. It *would be* about ten o'clock when he arrived.

(6) In the sense of "*may*" [9 (d)]. *E.g.*, Be that as it *will*, I cannot change my decision.

(7) With "*have*" in the sense of obstinate assertion or belief [5]. *E.g.*, He *will have it that* Patagonia is in Africa. He *would have it that* Patagonia *was* in Africa.

24. Special uses of "*should*." (Often replacing the subjunctive of the *Latin languages*.)

(a) *In all Three Persons*.—(1) *Duty, deduction, desirability, advisability* (see Lesson 1).

(2) *Advice* [19 (d)]. *E.g.*, I *should* get her back as soon as I can.

(3) After clauses introduced by *that*, in dependence on expressions of *will, desire, command, request* [2 (d)]. *E.g.*, I found the note to contain a *request that I should* go to the Horse Guards.

(4) After verbs expressing *surprise or its absence, approval or disapproval* [22 (c)]. *E.g.*, He *grumbled that* his horses *should be brought out*. He is *surprised that I should* do such a thing. It is *remarkable that he should* have gone there at all.

(5) In clauses dependent on verbs expressing *possibility, probability, or negation* [22 (d)]. *E.g.*, I think it *quite impossible that I should* not at least have looked into it enough to remember having seen it. It is *impossible to* expect that such people *should* be able to withstand temptation.

(6) After "*lest*." E.g., However, *lest* you *should* think me prejudiced, I will come to the meeting with you.

(7) Relating to the *necessity*, *justice*, or *propriety* of something [22]. E.g., *It was time* that he *should* die. *It is not right* that people *should* be treated in such a way.

(8) After the interrogative "*why*," to indicate the *inability to conceive any reason or justification for an act or a belief* [23]. E.g., *Why should* I do it if I don't want to? *Why should* people be forced to do such things?

(9) After the interrogative "*how*," implying that something is *impossible* or *inadmissible*. E.g., *How should* you understand what is so little intelligible? Do you know London? *How should* I? I have never been there.

(b) In the first and third persons, to express the *unexpectedness of a past incident*. E.g., I was going down Oxford Street the other day, when *whom should* I meet but John! I was telling Peter the incident, when *what should* he do but burst into tears! Peter was indulging in a mild flirtation with the strange girl, when *who should* come along but his wife! (In this construction, "*should*" is preceded by "*who*," "*whom*," or "*what*," and followed by "*but*.")

(c) *In the First Person only*.—(1) To express *probability*. E.g., I *should* think that such is the case [19 (b)].

(2) *Indignant confirmation of a previous statement, or strong expression of a logical consequence* [19 (d)]. E.g., I am sorry for having done that. I *should* think you are! She asked me to come in; and I *should* think I did. It is dangerous to look for a gas-leak with a lighted match. I *should* think it is!

25. Special uses of "*would*" in all three persons. (Often replacing the *conditional* in *Latin languages*.)

(a) With "*sooner*" or "*rather*" to express prefer-



ence [36]. *E.g.*, I *would* sooner not come, if you don't (do not) mind.

(b) *Softened request*, more so even than "*will*" in par. 23 (b) (1) [41 (c)]. *E.g.*, *Would* you mind calling her for me? Shall I get you a cup of tea? *If you would!* *Would you mind* telling me the way to Trafalgar Square?

(c) With "*seem*" or "*appear*," to express an opinion with some degree of *uncertainty* or *hesitation* [42 (b)]. *E.g.*, It *would seem* that the findings of science are often open to correction or modification. It *would appear* that the time has not yet come for the change.

(d) In the sense of "*in the circumstances one has the right to expect*" [42 (b)]. *E.g.*, One *would* think that she would do it, if only out of spite. This is not, as one *would* suppose, the final phase of the struggle.

(e) Ironically, angrily, or in jest, in the sense of "*it is a characteristic action.*" *E.g.*, To the maid who has tripped and spilt the tea things on the floor, her mistress will say: "Of course, you *would* ruin my lovely Chinese carpet." And when James is told that John got drunk last night and drove his car into a shop window, his comment is: "*He would!*" I had been trying to avoid her all day, and of course I *would* meet her coming out of the post-office!

(f) In a noun clause, even when dependent on a verb in the present tense, to express *the object of desire, advice, or request*, and implying *voluntary* action as the desired end (compare par. 24 (a) (3)) [42 (b)]. *E.g.*, It is much to be wished that someone *would* clear up the tangled web of these peace negotiations. The general wish was that James *would* govern in accordance with public opinion.

(g) With "*have*" in the sense of "*to desire to make*" [40]. *E.g.*, He *would have* us believe that there is no

solution of the problem but his own. He *would have* us all monks !

(h) To introduce a *retort*. E.g., If, as the Hon. Member asserts, the country is not lacking in leaders, I *would* ask him how he would explain the complete disorganization which was notorious during the last crisis.

26. The verb "*to will*," which is an *ordinary regular verb*, must not be confused with the *anomalous finite "will."* The verb "*to will*" is most frequently used to express the *desire or volition of a supreme authority or of a dead person*, to express an *effort of will*, or in the sense of "*to leave a legacy*." E.g., The nation *wills* it. The King *willed* it. God *wills* it. It is true that there is no stone left to mark his grave, but he *willed* it so. He did not *will* any money to his children. I succeeded because I *willed* to.

NOTE.—For the use of "*should*" and "*would*" in conditional sentences see Lesson 6.

### C. EXERCISES ON THE USE OF THE ANOMALOUS FINITES *Shall, Should, Will, AND Would.*

(a) Rewrite the following passage in the *future* tense :—

Last night, I had a dream. I thought I was back in the sixteenth century. I was introduced to Don Juan Alvarez y Mendoza. He was a typical Spanish hidalgo of his age. He was fierce, sensitive, and proud. But he was also brave and kind hearted, as well as deeply religious. In the dream, we were voyaging together from Italy, when the trouble started. Our little galley was overtaken by a violent storm. For three days and three nights the crew—Don Juan was in command—battled with the raging elements, and still the storm showed no



signs of abating. Half the crew had been washed overboard, and the rudder was gone. So we made a vow. If those of us who were left were saved, we cried, we promised to make a pilgrimage to the shrine of Montserrat.

(b) Rewrite the following in indirect speech :—

Shortly afterwards, the storm will actually abate, and the galley, with an oar lashed to the stern as a rudder, will limp painfully into Barcelona harbour. And Don Juan, with that little trick of keeping his word that will always be a special weakness of Spaniards, will set out with me on the promised pilgrimage. The fact that days and nights of exposure will have made him too weak and ill to stand on his feet, will be no obstacle. I shall arrange to have him carried on a litter, and carried on a litter he will be. So on we shall go, bumping and swaying up the steep and rocky road to Montserrat.

(c) Insert *shall*, *should*, *will*, or *would* where possible, in the vacant spaces in the following passage, remembering that *pure futurity* cannot be expressed by these anomalous finites, *in clauses introduced by the words listed in par. 20* :—

When we arrived at Montserrat, we found the church packed. “Where — we put this sick man?” I asked a bystander.

“How — I know?” was his indifferent answer.

At last we found a small space near the High Altar, and laid Don Juan there on the stone floor, in his litter. A tall pilgrim pressed forward to get a better view; and

what — he do, but step on Don Juan! The latter was naturally annoyed that he — be trodden on.

“ — you kindly look where you are going!” he said.

“ Why — I?” was the cool reply. “ I am the Dauphin of France.”

“ It is impossible that you — not have seen me,” insisted Don Juan angrily. “ I — not be used as a door-mat by anyone!”

“ Yes you —,” replied the other contemptuously. “ Why — I bother about scum like you?”

“ For a good reason,” replied my friend. “ I am Don Juan Alvarez y Mendoza. Or, if you —, the Admiral of Aragon. And, if you — permit me to say so, I do not like your tone. You — sing a different tune when I — on my feet again. And, lest you — not understand plain language, take that!” And he flung his gauntlet up, full into the Dauphin’s face. The latter began to draw his sword, but thought better of it.

“ Very well,” he said. “ I — meet you on any field you like to choose, if and when your old carcass — find enough vitality to face me!”

“ Good!” said Don Juan. “ You — have your opportunity. — we say next month?”

“ As you —!” grunted the Dauphin. “ It is high time that you — die, anyway. — you let me know when you — ready? And meantime, I — advise you to say some prayers while you have the chance!” And he began to move away.

“ Good-bye, then,” smiled Don Juan. “ I — see you next month! And it is you who — die, be sure of



that! He — pick a church to pick a quarrel in!” he remarked, as the Dauphin disappeared among the crowd. “It was too much to expect that he — show any manners or reverence. One — think these chaps owned the earth, the way they behave. And, of course, I — be too ill to put him in his place! Well, we — see what happens.”

A month later, Don Juan's messenger was in Paris. Whom — the messenger meet in the street but the Dauphin himself. So he handed him a message to the effect that he — await Don Juan's arrival in a few days' time.

Don Juan claimed an audience with the King, within a few hours of his arrival.

“Ah,” said the King, “then you — be the man my boy was talking about. Well,” he continued indignantly, “I — see you in Hades before I — let you fight him. — you have princes fighting all the scum that they kick out of the way during their journey through life? You look too high for an opponent.”

“Be that as it —,” answered Don Juan calmly, “he accepted my challenge. From what you say, it — now seem that someone is showing the white feather. And I — suggest that he — have thought of that before he started insulting grandees of Spain. Why — he have ridden the high horse, if he had not intended to make good his words? Say what you —, there is now only one honourable course open to him. Once he has accepted a challenge, a good knight — fight, even if he fears defeat. Of course, if you insist that he — not fight, it must be as Your Majesty —! But from the viewpoint of the

code of chivalry, your attitude seems to be, I — not say dishonourable, but at least a trifle irregular. I am sure you — agree with me, if you — stop to think a moment. And now, in plain words, — the Dauphin shelter behind your royal robes, or — he back up his insults with the sword ? ”

“ He — not fight ! ” roared the King.

At this moment, who — come in but the Dauphin himself. “ I — and I — fight,” he shouted. “ I — rather die than risk hearing it said that I fear a lousy Spaniard. If I cannot make mincemeat of him, I — eat my helmet ! ”

“ Of course, of course ! ” said Don Juan soothingly. “ It is impossible to expect that you — take up any other attitude. — you get ready now ? ”

“ Immediately,” said the Dauphin. “ If you — have it that you are the better man, I suppose that I — have to prove that you are not.”

“ I am sure you —,” said Don Juan sarcastically.

An hour later, the Dauphin was almost ready. “ Here, — you help me with these gauntlets ? ” he said to his squire. “ They — not go on. Do you think I — do ? ” he added, looking at himself in the mirror, and preening himself slightly. “ Let people say what they —, I look pretty good in armour ! ” From which it — be gathered that the Dauphin was not without vanity.

In the subsequent combat, what — Don Juan do but amuse himself by picking embossed fleurs-de-lis off the Dauphin’s shield, with the point of his lance. But the Dauphin — not see the joke. “ This Spaniard — try to



make a fool of me," he thought. And, aloud : " We — fight it out with swords, if you do not mind."

" It — seem," grinned Don Juan, " that the lad is getting distinctly cross. But as you —." And it was only a matter of seconds before the Dauphin was stretched bleeding on the sward. Don Juan drew his dagger to administer the coup de grâce. But the French King — not allow the laws of chivalry to drown his paternal instincts.

" Stop," he cried urgently. " Stop, — you ! "

" Why — I ? " inquired Don Juan politely.

" It is not right that you — kill a prince. You — have any gift you care to ask, if only you — spare my son's life ! "

" That, of course, makes a difference," quoth Don Juan. " As Your Majesty — then ! I — think the matter over, and make my request to-morrow. I did not really want to kill him anyway, lest people — accuse me of child-murder." And he strode calmly back to his tent, a little surprised that the King — have made such a limitless offer. Though, of course, under the circumstances, it was only natural that he —.

#### D. QUESTIONS ON THE PROSE PASSAGE.

What question did Mary ask John, one Saturday morning ? What complaint did she make ? What did she prophesy about John ? Why did John growl ? What did he promise ? What did Mary cry in answer ? What did she say would happen unless she put her foot down ? What reason does she give for John's grumbling ? What does she suppose is impossible ? What did John say

about the riddle of life. "You *don't* happen to know, do you, why all men are mortal?" he asked.

"Oh yes, I do!" answered the black, rather unexpectedly. "Everybody knows that!"

"Do they?" rejoined the Inspector. "I understood not! Well, I'm afraid that I'm not in on the secret. Won't you tell me about it?"

"With pleasure," said the black. "It's like this. When the Deity made man, he *didn't* make up his mind at first what he was going to do about it. But one day, after he had put off his decision for some time, he felt that he *couldn't* let the matter stand over any longer. So he called the chameleon, and said to him: 'You *wouldn't* mind running a little message for me, *would you?*'

"'Not at all,' said the chameleon. '*I rarely refuse, do I?* What is it?'

"*'I'd like you to* slip along *to those men down there in the valley, and tell them that they're not going to die.'*

"'No sooner said than done!' cried the chameleon, and off he started.

"But as a matter of fact, he *wasn't* as quick as he said *he'd* be, for chameleons *can't* go fast. Indeed, he dawdled so long over the journey, that the Deity began to get impatient. He even began to suspect that the men had been up to something with his messenger. *It was hardly* surprising, *was it*, that he should think so? Men used to act naturally, even in those days. So he called the



lizard apart. 'I've got a little job of work for you to do,' he said. '*You don't mind, do you?*'

"'Of course not!' exclaimed the lizard, with alacrity. '*I've* always done what you've asked me to willingly and satisfactorily, *haven't I? I never do things anyhow, do I?*'

"'Yes, yes . . . I know you *wouldn't* let me down,' said the Deity soothingly. 'But to get on with the business in hand. *I'm* afraid that those men down there in the valley have set upon the poor chameleon and killed him.'

"'I sincerely hope not,' said the lizard, unctuously.

"The Deity disregarded this. 'So if you *aren't* afraid of being treated in the same way,' he said, '*I'd* like you to hurry along and tell them that sooner or later they're all going to die.'

"'Right oh,' said the lizard. 'Anything to please an old friend. *I'll* be there in no time. If they try anything on, *I'll* be too quick for them. And in any case, they *shan't* touch me, because they *daren't*. *They'd scarcely* attack your messenger, *would they?*'

"'Scarcely!' smiled the Deity.

"So off the lizard started like a streak of lightning. He overtook and passed the chameleon on the way, but *didn't* let himself be seen. He stole past, and got to his destination very pleased with himself. '*You're* all going to die!' he squeaked pertly to the first man he met."

"*The lizard acted* rather irregularly, *didn't he*, in going ahead separately?" broke in the Inspector, at this

point. "And *it was* rather mean of him, *wasn't it*? They *could* either have gone back together and told the Deity that the chameleon *wasn't* dead after all; or they *could* have gone on and delivered the first message, *couldn't they*? *I hardly think he did the right thing, do you*? You agree with me, *don't you*?"

"I'm afraid not," said the Zulu, with dignity. "And in any case, I'm not out to explain or stand up for the lizard's conduct. The fact is that he acted independently. I'm merely telling you what actually took place."

"Are you?" said the Inspector, with the faintest of grins. "I had believed not! All right. Go on."

And the Zulu went on with his story. "When the man heard the lizard's message, naturally, he *wasn't* very pleased. 'So *we're* all going to die, *are we*?' he burst out angrily. 'Well, we *won't* be the only ones. *You'll* be the first, anyway,' and with that he grasped a stick tightly, and made at the lizard. The latter tried to jump out of harm's way, but he *wasn't* quick enough. The man smiled terribly. 'This'll teach you,' he cried, 'to come here with such messages!' And so the lizard was cut off before his time. *I think* he deserved it, *don't you*?"

"Well, I should have thought not," said the Inspector, a little inconsistently. "But that is neither here nor there."

"By and by," continued the Zulu, "the chameleon, who of course *didn't* know that the Deity had changed his mind, crept up. 'You're all going to live for ever,' he croaked benignly.

"Oh, *we are, are we*? You're a little late, *aren't you*?' grunted the same man. The chameleon stood



still. 'Why, *what's* happened?' he exclaimed uncomfortably.

" 'It's not *what's* happened that matters to you, my boy: *it's what's* going to happen!' said the man grimly. 'So *we're* all going to live for ever, *are we?*' he continued, leering horribly. 'Well, *you're* not!' And, before the poor chameleon could draw away, he hit him over the head with a stick too."

"That was pretty hard on the poor chameleon, *wasn't it?*" put in the Inspector at this point. "After all, *it was by no means* his fault, *was it?* I *don't* think the man acted very fairly in working off his spleen on the innocent reptile in that way, *do you?*"

"I suppose not," said the Zulu. "But the chameleon *shouldn't* have taken on the job if he *couldn't* do it properly. He *hadn't* the right to get off lightly. But for his slowness everything would have ended happily. And we still hold it against the chameleon and the lizard. *That's* why we always kill chameleons and lizards when we come across them . . . the chameleons for going too slowly, and the lizards for going too fast. They share the responsibility for all our woes, so they get treated alike. Now you know how men came to be mortal. Interesting, *isn't it?* Did you ever hear the story before?"

"No, *I didn't*," said the Inspector suspiciously. "You *didn't* make it up for my benefit, *did you?* You certainly told it very originally."

"I should say not!" said the Zulu, drawing himself up indignantly. "What do you take me for? You *don't* think *I'd* lie to you, *do you?*"

"I suppose not," said the Inspector.

But in fact *it's* true, what the Zulu said about it being an old tradition. It is.

B. POSITIVE.      NEGATIVE.      NEGATIVE.      NEGATIVE  
INTERROGATIVE.

- |                     |                     |                     |
|---------------------|---------------------|---------------------|
| 27. <i>I am.</i>    | <i>I am not.</i>    | <i>Am I not?</i>    |
| I'm                 | I'm not             | Aren't I?           |
| You're              | You're not          | Aren't you?         |
| He's                | He's not            | Isn't he?           |
| She's               | She's not           | Isn't she?          |
| It's                | It's not            | Isn't it?           |
| There's             | There's not         | Isn't there?        |
| We're               | We're not           | Aren't we?          |
| They're             | They're not         | Aren't they?        |
| 28. <i>I have.</i>  | <i>I have not.</i>  | <i>Have I not?</i>  |
| I've                | I've not            | Haven't I?          |
| You've              | You've not          | Haven't you?        |
| He's                | He's not            | Hasn't he?          |
| 29. <i>I would.</i> | <i>I would not.</i> | <i>Would I not?</i> |
| I'd                 | I'd not             | Wouldn't I?         |
| You'd               | You'd not           | Wouldn't you?       |
| He'd                | He'd not            | Wouldn't he?        |
| 30. <i>I had.</i>   | <i>I had not.</i>   | <i>Had I not?</i>   |
| I'd                 | I'd not             | Hadn't I?           |
| You'd               | You'd not           | Hadn't you?         |
| He'd                | He'd not            | Hadn't he?          |
| 31. <i>I will.</i>  | <i>I will not.</i>  | <i>Will I not?</i>  |
| I'll                | I'll not            | Won't I?            |
| You'll              | You'll not          | Won't you?          |
| He'll               | He'll not           | Won't he?           |

32. The following have no written abbreviated form for the positive, and only one for the negative:—

I was	I wasn't	Wasn't I?
I do	I don't	Don't I?
I did	I didn't	Didn't I?
I might	I mightn't	Mightn't I?
I ought	I oughtn't	Oughtn't I?
I may	I mayn't	Mayn't I?



I dare	I daren't	Daren't I ?
I can	I can't	Can't I ?
I should	I shouldn't	Shouldn't I ?
I could	I couldn't	Couldn't I ?
I must	I mustn't	Mustn't I ?
I need	I needn't	Needn't I ?
I shall	I shan't	Shan't I ?
You were	You weren't	Weren't you ?
He does	He doesn't	Doesn't he ?

33. The positive abbreviated forms of the verbs "*to be*" and "*to have*" cannot stand alone without a complement. E.g., Are you English? Yes, I am. Yes, *I'm English*. Have you a watch? Yes, I have. Yes, *I've a watch*.

34. The abbreviated forms of "*is*," "*has*," and "*will*" can be used with noun or demonstrative pronoun subjects. E.g., *John'll* be here in a few minutes. *That's* the place. *Mary's* arrived. *John's* here. *This'll* do.

35. The abbreviated forms of the anomalous finites are used in conversation, and often in public discourses. They are also used by authors in reproducing the conversation of characters in novels, short stories, and plays. And while, on the one hand, it sounds stilted or foreign to use the full forms in conversation, it is generally bad taste to use the abbreviated forms in formal letters, or in other literature, such as essays, editorials, scientific works, etc., written in formal style. The abbreviated forms are used especially in the formulation of *commentative* and of *confirmative* questions.

36. *Confirmative* questions are used when the speaker expects his hearer to *confirm* or *agree with* the statement contained in the question. Thus a *confirmative question* consists of a *statement*, followed by a *question*. E.g., *Tom is ready, isn't he?* (Here the *statement* is: *Tom is ready*. The question is: *Isn't he?* The confirmation expected is *Yes*.)

If the statement contains an *anomalous finite*, the same

anomalous finite is usually repeated in the question. If the statement contains *no* anomalous finite, one of the anomalous finites *do, does, did* is used in the question.

(a) If the answer *Yes* is expected, the *statement* is *affirmative*, and the *question* is *negative*.

*Confirmative Question expecting the  
Answer Yes.*

*Answer.*

You can speak English, can't you ?	Yes, I can.
He must go, mustn't he ?	Yes.
He should be here now, shouldn't he	Yes.
You ought to write the letter, oughtn't you ?	Yes.
He will do it, won't he	Yes.
I shall get the money, shan't I ?	Yes.
I had better pay you, hadn't I ?	Yes.
You could have seen him, couldn't you ?	Yes.
He might have bought the book, mightn't he ?	Yes.
He should have told me, shouldn't he ?	Yes.
I ought to have heard by now, oughtn't I ?	Yes.
You <i>would</i> break that cup, <i>wouldn't</i> you ?	!!!
You love your husband, don't you ?	Yes.
They loved their wives, didn't they ?	Yes.
He speaks German, doesn't he ?	Yes.

NOTE.—As neither *need* nor *dare* may be used as anomalous finites in positive affirmations (par. 9 (a)), they are treated as *ordinary* verbs in confirmative-questions expecting the answer *Yes*.

*E.g.*, He *needed* to go, *didn't* he ? *Yes*.  
 He *needs* to go, *doesn't* he ? *Yes*.  
 He *dares* to say that, *doesn't* he ? *Yes*.  
 He *dared* to disobey orders, *didn't* he ? *Yes*.  
 I *need* to hurry, *don't* I ? *Yes*.  
 You *need* to change your clothes, *don't* you ? *Yes*.

(b) Confirmative-questions expecting the answer *No*, or some other confirmation of a negative statement. For the purposes of this type of construction, statements whose verbs are modified by *negative* adverbs such as *never*, *hardly ever*, *scarcely*, *seldom*, *by no means*, *very seldom*,



*hardly, scarcely ever, rarely, etc.*, are considered as *negative* statements. The question is *positive*. The answer may be *No*, or a repetition of *any other negative adverb* used in the statement which the hearer confirms. This is done to avoid ambiguity.

*Examples.*

Jones <i>cannot</i> come to-day, <i>can</i> he ?	No.
He's <i>hardly</i> a genius, <i>is</i> he ?	Well, <i>hardly</i> !
He <i>musn't</i> go, <i>must</i> he ?	No.
He <i>could scarcely</i> stammer a reply, <i>could</i> he ?	Scarcely.
You <i>shouldn't</i> tell her that, <i>should</i> you ?	No.
I <i>shall hardly</i> ever be sick again, <i>shall</i> I ?	Hardly ever.
You <i>oughtn't</i> to work any more, <i>ought</i> you ?	No.
He <i>scarcely ever</i> speaks to you, <i>does</i> he ?	Scarcely ever.
You <i>won't</i> tell her, <i>will</i> you ?	No.
He <i>is seldom</i> at home, <i>is</i> he ?	Seldom.
He <i>shan't</i> be allowed to enter, <i>shall</i> he ?	No.
He <i>is by no means</i> rich, <i>is</i> he ?	By no means.
He <i>had better</i> not wait, <i>had</i> he ?	No.
The child <i>rarely</i> cries, <i>does</i> it ?	Rarely.
You <i>couldn't</i> have helped him, <i>could</i> you ?	No.
He <i>might not</i> have gone, <i>might</i> he ?	No.
You <i>daren't</i> do it, <i>dare</i> you ?	No.
I <i>needn't</i> answer, <i>need</i> I ?	No.
He <i>needn't</i> have done that, <i>need</i> he ?	No.
You <i>don't</i> like cheese, <i>do</i> you ?	No.
You <i>didn't</i> tell her, <i>did</i> you ?	No.
She <i>doesn't</i> think so, <i>does</i> she ?	No.

37. *Commentative* questions do not require an answer. They are merely a *comment* on a statement just made by *another* speaker. This comment may be angry, or threatening, or ironic; or it may express surprise, disappointment, or anything from deep to mere polite interest.

If a *commentative* question contains both statement<sup>1</sup> and question, then *both* statement and question are either positive or negative. Often, however, the comment

<sup>1</sup> The verb in the statement is usually an anomalous finite. But if the comment is on a *fact*, then an ordinary verb is used. *E.g.*, So you *speak* English, do you? (See examples below.)

consists of a simple question, *not* accompanied by a statement.

Statement.	Answer.	Alternative Answer.
I won't go to bed !	Oh you won't, won't you ?	Won't you ?
I will see the show !	Oh you will, will you ?	Will you ?
He must go home	He must, must he ?	Must he ?
You mustn't do that	I mustn't, mustn't I ?	Mustn't I ?
She can't do the work	She can't, can't she ?	Can't she ?
She can speak Russian	She can, can she ?	Can she ?
They shouldn't say that ?	They shouldn't, shouldn't they ?	Shouldn't they ?
You shall die to-morrow	I shall, shall I !	Shall I ?
You shan't go	I shan't, shan't I ?	Shan't I ?
John oughtn't to cry	He oughtn't, oughtn't he ?	Oughtn't he ?
John wasn't at the dance	He wasn't, wasn't he ?	Wasn't he ?
He hasn't arrived	He hasn't, hasn't he ?	Hasn't he ?
Peter was ill	He was, was he ?	Was he ?
I hadn't thought of it	You hadn't, hadn't you ?	Hadn't you ?
I haven't tried	You haven't, haven't you ?	Haven't you ?
I daren't go	You daren't, daren't you ?	Daren't you ?
He needn't come	He needn't, needn't he ?	Needn't he ?
He should have told me	He should, should he ?	Should he ?
He ought to have gone	He ought, ought he ?	Ought he ?
Peter used to swim	He used, used he ?	Used he ?
She likes jam	She does, does she ?	Does she ?
They want more money	They do, do they ?	Do they ?
He spoke well	He did, did he ?	Did he ?
They don't work well	They don't, don't they ?	Don't they ?
He doesn't dance	He doesn't, doesn't he ?	Doesn't he ?
They didn't return	They didn't, didn't they ?	Didn't they ?
I'm an artist	So you paint, do you ?	Yes, I do

NOTE.—Confirmative and commentative questions *cannot be* introduced by the adverbs listed in par. 10.

### C. QUESTIONS ON THE USE OF THE ABBREVIATED ANOMALOUS FINITES IN *Confirmative* AND IN *Commentative* QUESTIONS.

(a) Turn the following sentences into *confirmative* questions expecting the answer *Yes* :—

The leaves whisper in the wind. A monkey is an animal. The world can live without war. You might have seen him, if you had been here. John has a good record for study. He can answer the question. Peter could have continued to sleep. He could get up when he wanted to. He must do as he is told. He ought to stand for Parliament. He ought to have stood long



ago. I am living on practically nothing. She shall die the death. You will have dinner with me. He would play jokes on his friends. A soldier needs to be a good mechanic nowadays. He had better get married. Horfield dared to harm my reputation. Naming it seems to be dangerous. She had just turned her eyes in his direction. Peter used to be clever at mathematics. They are here now. He alleges that John committed the theft. We will leave that out of consideration. People were always afraid of him. They know what they are about. We feel tired. She could speak with certainty.

(b) Turn the above sentences into *confirmative* questions expecting the answer *No*.

(c) Write commentative questions on the sentences in Prose Passage 2 (pages 24-26).

(d) Write commentative questions on the sentences of pages 59-61.

#### D. QUESTIONS ON THE PROSE PASSAGE.

The Zulu was acting as guide to the new Inspector of Native Schools, wasn't he? The white man tried to draw his companion out, didn't he? How did he formulate his inquiry with regard to the Zulu's notions of the riddle of life? What was the black's rather unexpected answer? What was the Inspector's rejoinder? Did he ask the black to let him in on the secret? The black answered, "With pleasure," didn't he? At first the Deity didn't make up his mind what he was going to do about men's future, did he? He put off his decision for some time, didn't he? After a while, he couldn't let the matter stand over any longer, could he? He called the chameleon, didn't he? The chameleon didn't mind running a little message for him, did he? In what words did the chameleon actually answer? The Deity wanted him to slip along to the men down in the valley and tell them that they were not going to die, didn't he? What did the chameleon cry? What did he

do? Was he as quick as he said he'd be? Why not? The Deity began to get impatient, didn't he? Why? He began to be suspicious, didn't he? Why? Was it surprising? Why not? So he called the lizard apart, didn't he? What did he say to the lizard? What did the lizard answer? The Deity knew that the lizard wouldn't let him down, didn't he? What did he say to the lizard about his fears? He wanted the lizard to hurry to the men down in the valley, didn't he? What did he tell the lizard to say to the men? The lizard was willing to do something to please an old friend, wasn't he? How much? How long did he promise to take? He reassured the Deity, didn't he? He would be too quick for the men, if they tried anything on, wouldn't he? Why was it impossible that the men should touch him? They would scarcely attack the Deity's messenger, would they? How did the lizard start off? He overtook and passed the chameleon, didn't he? Why didn't the chameleon see him? What was his state of mind when he got to his destination? What did the Inspector say of the lizard's action? How did he describe the meanness of the lizard's conduct? What did he say he thought the lizard should have done? He hardly thought the lizard had done the right thing, did he? What did the Zulu say to that? Did the Inspector believe that the Zulu had told him the actual facts? The man wasn't very pleased with the message, was he? What did he say to the lizard? He added that he and his friends wouldn't be the only ones to die, didn't he? He made at the lizard with a tightly grasped stick, didn't he? The lizard wasn't quick enough in jumping out of harm's way, was he? What did the man cry? What happened to the lizard? What was the Zulu's comment on the incident? How did the Inspector express his disagreement with the Zulu's opinion? The chameleon crept up by and by, didn't he? What didn't he know? What did he croak benignly? What was the man's answer?



The chameleon stood still, didn't he? What did he exclaim? What did the man answer? In what words did he imply that the chameleon would get short shrift? What was the Inspector's comment? The Zulu thought not, didn't he? Why? The Zulus still hold it against chameleons and lizards, don't they? Why? They all get treated alike, don't they? Why? The Zulu thought the story interesting, didn't he? How did he say so? How did the Inspector express his suspicion as to the veracity of the story? How did the Zulu express his indignation? What did he say? You should understand the use of confirmative and commentative questions by now, shouldn't you?

## INTRODUCTION TO THE SIXTH LESSON

### CONDITIONAL SENTENCES

When we want to indicate that a future action *will* take place *only if something else happens*, or that an action would have taken place in the past *only if something else had happened*, we use a *Conditional* sentence. Such a sentence may, of course, refer either to actions or states.

A *Conditional* sentence is divided into two parts :—

- (i) The part which tells us what is or was necessary for something else to happen. This is called the *Condition*.
- (ii) The part which tells us what the result will be or would have been, if the condition exists or had existed. This is called the *Result*.

*Condition.*

*Result.*

If you eat green apples      you will get stomach-ache.

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*Condition.*

*Result.*

If you eat green apples      you will get stomach-ache.

Now the existence of the condition necessary may be *likely* or *unlikely*, *possible* or *impossible*, *welcome* or *unwelcome* (pars. 39-42). Or the existence of the condition may depend upon *chance*, or upon somebody's *consent* (pars. 43-44). It is a peculiarity of English conditional sentences that all these degrees of probability or possibility, as well as these types of influence upon the existence of the condition, are expressed by means of the *tenses* of the verbs. We have even the anomaly of *past* tenses being used to show that *future* events are *possible* but not *likely* (par. 41).

All this, though seemingly complicated, offers no difficulty if the student keeps his attention fixed on the *tense* of the verb which expresses the *condition*.

## THE SIXTH LESSON

### CONDITIONAL SENTENCES

A. PROSE PASSAGES. (See also pars. 358-359.)

1. Unless *Jim stops burning the candle at both ends*, *he may ruin both his health and his prospects*. He is certainly going the pace. If *he were able* to look into the future, *he would not be* so wild. There is no doubt that *he will go to the bad*, unless *he changes his ways*. In any case, *he will not get on* in the world, if *he gives way* to his inclinations so easily. If *he tried* to control himself, and *live* more quietly, it would be better for him. But *he is game for anything*, when he is in one of his wild moods. If *a young man fools away* the time that he should spend in study, *he cannot expect to come off with flying colours* in his examinations. But *Jim makes fun of steadiness*, and says that if *it means drudgery, hard work*



is not worth while. According to him, *a life that did not include women, wine, and cards, would not be life at all, but mere existence*. He forgets that *if you do not take advantage of your opportunities while you are young, your life must necessarily be a failure afterwards*. Even supposing *a man like that got over his folly later, and turned over a new leaf, it would probably be too late*. If *you should see him, I think you ought to try to persuade him of his foolishness*. You might tell him that it is a shame to see a brilliant young fellow like him making a fool of himself. If *you would try, I think it might do some good*. Do you think you could? Unless *we lay our heads together and find some way of getting him away from the company he is keeping, he will go to the dogs altogether*. But as long as *he meets all attempts to help him with high words, it will be difficult even for the friends of a lifetime to have patience with him*. *It would be difficult to expect anybody to lend a helping hand to a man, if he persisted, as Jim does, in placing a wrong construction on everything that is said to him*. If only *he realized that his friends are acting for the best, it might be possible to do something for him*. But if *he persists in calling everybody a busybody for taking an interest in his welfare, he must not be surprised if they draw in their horns*. If *he keeps on in that strain, everybody will give him up as a bad job*. Supposing *everybody were to behave as he does, what would become of the world?* He says that *it would be a better place to live in; and that he would be more impressed with my remarks, did he not suspect that I speak with my tongue in my cheek*. It seems that he has heard rumours of my own gay and

joyous youth. All I can say is that if *his actions were to be* considered as a norm of natural behaviour, then *I should have been considered an anchorite by comparison. I should be the last person in the world to condemn a little fun, provided it did not interfere with the more serious business of life. A nation can only prosper on condition that its citizens work hard and live soberly. Of course, if Jim is bent on picking quarrels with his best friends, he may do so, provided that he does not come running to them afterwards to make friends again. If he sows his wild oats, we are not going to reap the crop.*

2. I must visit Mrs. X. to-day, because she is not well again. If *she were* more careful of her health, *she would not have* these attacks. Things *would be different* with her, if only *she took* the rest that she so badly needs. But *she will not*, unless *somebody convinces* her of the necessity for it. *She would get* into a state of nervous excitement, if *her relatives were to press* her too much about it. Supposing *someone did so*, it *would only aggravate* the already dangerous state in which she now finds herself. I dare say *she could* easily get better, provided *she took* a little more nourishment. But even supposing *she did*, it *would probably be* of little use, for she would immediately start overtaxing her strength again. She *would work* from dawn to dusk, provided *she could stand* on her feet. She tries to be patient, but finds it difficult. She says that if only *people would remember* how miserable cantankerousness makes those around them, *sick people might be* more patient. If *she let* her daughter Mary look after household matters, it *would be* a help. But she says that Mary is very young yet; and that *the servants would probably not obey* her, if *she were in charge*. I



think that Mrs. X. is mistaken. I am sure that the *servants would obey* Mary without hesitation, provided that *Mrs. X. supported her* with her authority.

3. In the third exercise, we saw that John and Mary had decided to go to Worthing.

"What station do we leave from?" asked John.

"Waterloo," answered Mary promptly. "If *we hurry*, *we should get* a train at about two thirty. If *we should be late* for that, *we could get* one about half an hour later."

"If *you would decide beforehand* what we are going to do over the week-end, and avoid this last-minute rush," said John, "*we might have* some chance of getting somewhere sometime."

Arrived at Waterloo Station, Mary made her way to the inquiry-office. "*Could you tell me* what platform the trains leave for Worthing from?" she asked.

"I might, if *this were* Victoria Station," answered the clerk with a grin. "*You might try* going there."

"Well now! *I must have been mistaken*," cried Mary gaily, turning to John. "What do you think of that?"

"If *I were to say* what I thought," growled John, "*this building would go up in flames*."

"Oh, well," said Mary cheerfully, "*anybody might make* a mistake. *You might have made sure* yourself before we started, instead of leaving it all to me."

"But what shall we do?" persisted John. "*If we went to Victoria at once*, *we might get* a train to arrive in Worthing somewhere before four. But *the afternoon would be half over*. *Couldn't we get* a train for some place from this station? *We might try* Salisbury, where you were born. I wish *we had* some kind of hiker's guide-book."

"Ask at that bookstall over there," suggested Mary.  
 "And if *they have* one, *buy* it."

"*Would you mind showing* me some kind of hiker's guide?" said John, at the bookstall.

"Certainly, sir," said the assistant. "*Might I suggest* this one?"

"*Could I have a look* at it first?" said John, and examined it.

"I wish you would consult me before paying for things," said Mary, on looking John's purchase over.  
 "If you did, you *might buy* the wrong thing less often. This one has nothing about camping-grounds."

"*Might I suggest*," remarked John, "that Saturday afternoon is hardly the best time to buy books of the kind anyway? Even *if we should find* one, *it would be too late* to make any use of it."

Mary stood stock-still in the middle of the station.  
 "I want a proper guide-book!" she wailed. "You would get the wrong one! *You might try* and please me just for once. If *you were* really a loving husband, *you would*. You have been behaving like a bear all afternoon. If *you don't stop*, I'll scream!"

And she looked as if *she would*, too. John cast an uneasy glance around at the passers-by, who were eyeing the pair curiously. "Come on," he said urgently. "If you go on like that, *we will never get* anywhere. Let's go to Victoria, by all means, and see if there is a train. Though *we should have been* in Worthing by now, *if you had not made* the silly mistake of bringing us here first."

"If *you were* as clever as you think you are, *you wouldn't have let me make it*," retorted Mary.



"Look here, if we go into all that again, we shall be here all night," answered John impatiently. "Let's go."

They got into a train at a quarter past three, and had to take seats separately, at opposite ends of the coach, the train was so crowded. John reflected that it might have been worse, for he required time to cool down. He found himself sitting with a married couple and their child, and got into conversation with them.

"Might I ask you," he said to the man, "if your wife likes hiking?"

"If she does," replied the man, "she's kept the secret pretty well. You might ask her, though."

"If I did," replied the lady, with a placid smile, "it wouldn't make much difference, anyway. It would take a good deal to move my husband out of his garden over a week-end."

"Lucky husband!" said John.

4. If you should happen to meet a seer who could look into the future as well as into the past, you might let me know. If I had ever met such a person, I should have asked him to drop in and have a chat, long ago. For there are so many interesting questions that I could have asked him. For it seems to me that many of the events which have so influenced modern life might not have taken place, and that many of the advantages we now enjoy could never have been ours, had not certain men lived in certain countries at certain dates. For instance, unless there are financial or personal reasons to stop me, I can go to America if I want to. Do I owe this to Columbus and Isabella of Castile, or should I have been able to go even if these people had never seen the light? Again, it would be interesting to know what would have

*happened to Asia Minor and North Africa if Mahomed had never been born; and whether the Greek Empire might have recovered from the decline that had set in or whether some other power would have hurried it on to its ruin and destruction.*

*If Luther had been a Dominican instead of an Augustinian, what a difference it might have made. The flower of the Renaissance need not have withered so soon in northern Europe; Kant's philosophy might have taken a different direction; Henry the Eighth might not have repudiated his first wife; and English thought might perhaps have been a little more logical. But in that case, we should not have had the charming destructiveness of Bernard Shaw, or the wild and beautiful expression of Shelly's spiritual hunger.*

*If we had not taken Western ideas to Japan, need we have been worrying to-day about her expansion in the Far East? Dared she have undertaken the Chinese adventure, if England and the U.S.A. had put their foot down firmly in the beginning?*

*Would I have had a vote to-day, if Rousseau had not written his "Social Contract," and if Voltaire had not blazed up in a white flame of anger at the injustices of his epoch?*

*As for the Great War, could the Allies have been successful, if Gettysburg had been lost instead of gained by the forces of the North?*

*Who knows . . . ? There are so many "if's" in life!*

## B. THE USE OF THE CONDITIONAL SENTENCES.

38. In a simple statement of *cause and effect* (par. 66), the verb which expresses the condition is either of *the*



*same tense* as the verb that expresses the result, or one of the verbs is in the *present tense*, and the other is in the *present perfect*. E.g., If you *mix* glycerine with potassium permanganate, you *get* spontaneous combustion. If you *live* in London, you *have learnt* what fog is. If you *have lived* in Madrid, you *know* the Puerta del Sol. If one *lived* in London during the war, one *had to do without* many luxuries. If you *have been* in Rome, you *have probably seen* St. Peter's.

39. Where the possibility of fulfilling the condition is *entertained*, we express the *result* by means of "*shall*" or "*will*" (Lesson 4), or by means of the *imperative*, or by means of any other suitable *anomalous finite* in the *present tense*. The condition can be expressed by means of any ordinary verb in the *present tense* (par. 67 (a)). E.g., If I *drink* wine with my lunch to-day, I *shall feel* uncomfortable all afternoon. If you *break your journey* in Paris, you *will have* time to see Notre Dame. If John *studies* hard, he *may pass* the exam. If you *finish* your work before six, you *can go* home. If you *get* the opportunity, you *must meet* her. If you *go* to London, you *must visit* the British Museum. If he *comes* here, you *ought to refuse* to see him. If he *calls*, tell him *I am not* at home. He *will talk* about religion, if he *can get* a listener. If you *really are* unwell, you *had better* go to bed. If he *gives* the order, I *dare not obey* it. If his father *leaves* him the money, he *need not work* any more. If you *really are* diabetic, you *must not eat* sugary food. If you *cannot control* your temper, you *should not get* into arguments.

40. If the fulfilment of the condition is considered *less likely* or *less welcome* than some other alternative, however, "*should*" is used in the *conditional clause*. E.g., *Should he refuse* to do it, *arrest him* at once. *Should the worst come to the worst*, I *can always leave* the country. *Should the crisis come*, I *shall be* at my post. (See par. 46 (b).)

41. When the fulfilment of the *condition* is considered *rather unlikely*, the *condition* is expressed by the *preterite* (q.v.) of *any* suitable verb; and the *result* by means of "*should*," "*would*," "*might*," or "*could*" (par. 67 (b)). E.g., *If I drank wine with my lunch, I should be uncomfortable all afternoon. Provided I broke my journey in Paris, I could see Notre Dame. If she stood up to her husband, he would not bully her. He might be cured of his tuberculosis, on condition that he went to some place like Colorado.*<sup>1</sup>

NOTE.—In this class of sentence, the *condition* is often *left unexpressed*. E.g., *Do you think that Fred will pass his exam.?* Well, of course, *he might . . .* i.e., *He might, if he studied.* *Will you lend me five pounds?* Well, of course, *I could . . .* i.e., *I could if I trusted you.*

42. Where the fulfilment of the *condition* is considered *highly improbable*, or *impossible*, the *condition* is expressed by means of the anomalous finite "*were*" in all three persons, followed by the infinitive with "*to*," or by a noun or pronoun complement. The *result* is expressed by "*should*," "*would*," "*might*," or "*could*." The use of "*should*" in the second and third persons strengthens the *unreality* of the supposition. E.g., *Where should one finish, if one were to act in accordance with that criterion. If I were you, I should not do it. I could never forget it, were I to live to be a hundred. If he were to live in Paris, he might change his ideas about Frenchmen. I would help you, if I were able to. If I were rich, I could do a lot of things that I cannot do now.*

43. When the fulfilment of the *condition* depends on *chance*,<sup>2</sup> we express the *condition* by means of "*should*" with an infinitive, in all three persons. The *result* is expressed by an infinitive preceded by the *past* or *present* tense of *any* of the anomalous finites except "*will*" and "*would*," in the meaning of custom or obstinacy, and "*used to*." The *imperative* can also be used. E.g., *If*

<sup>1</sup> By analogy: *I wish that I had a donkey.* (The fulfilment of the wish is improbable.)

<sup>2</sup> Or is undesirable.



*you should see John, you may as well humour him. If I should come into a fortune, I might go on a trip round the world. If you should find the book, send it along to my house. If you should happen to hear from him before to-morrow, you can telephone me. If you should hear any strange noise, you must telephone the police at once. If he should find himself in difficulties, he ought to be able to extricate himself easily. If you should be unable to finish the work in time, you had better ask Miss Smith to help you. If they should find the dog, they will let you know at once. If the lions should escape, they would be caught at once. If it should get dark before you arrive, you need not be afraid, as the roads are quite safe. I dare not think what I might do if he should get ill. I might do anything.*

44. When the fulfilment of the condition depends on consent, "would" with an infinitive expresses the condition in all three persons (par. 21 (B)). The result is expressed by "should," "would," "might," or "could." E.g., *I might understand you better, provided you would speak a little more slowly. I could not do it if I would. If he would show a little more good will, I would help him. If he would arrange the preliminaries, I could go on with the work alone.*

45. Conditionals dependent on consent are often used incompletely in polite language.<sup>1</sup> The result with "might" is also used alone, often indignantly. *Could you send the parcel at once? I.e., Could you send the parcel now, if you would? You might get the letter written at once. I.e., You might write the letter now, if you would. You might at least be polite! You might wipe your feet before you come in! I had rather you did not go.*

46. To indicate a past condition which was not fulfilled, the condition is expressed by "had" or "could have" followed by a past participle; and the result is expressed

<sup>1</sup> See par. 90, page 200.

by means of the perfect infinitive of any suitable verb, preceded by the *past tense* of any anomalous finite except "*had better*," "*used to*," and *must* (obligation) (see par. 67 (c)). E.g., If I *had told* him that, he *would have been* angry. If the *wireless operator had repaired* his transmitter, the ship *could have been* saved. If you *had received* the order, you *should have obeyed*. If I *had got* your letter in time, I *could have come*. If he *could have found* a friend, he *need not have starved*. If he *had been threatened* with a pistol, he *dare not have resisted*. Had I *known*, I *should have come*. Could he *have helped* me, he *would have done* so. Had he *lived*, he *was to have been* Prime Minister.

**46a.** The part of the sentence which expresses the *condition* can be introduced by one of the following *conjunctions* :—

on condition that	as long as	provided	providing
if	if only	suppose	supposing
unless			

*Examples.*—*Unless* John stops playing the fool, he will not be a success in life. *Supposing* everybody behaved like that, what would become of the world? *As long as* he continues obstinate, one cannot do anything about it. She could get better, *provided* she took a little nourishment.

**46b.** The conjunction introducing the *condition* is often *omitted* when the fulfilment of the condition is *unlikely* (par. 41); *highly improbable* or *impossible* (par. 42); or *unwelcome* (par. 40). It can also be omitted in sentences expressing a condition depending on *chance* (par. 43); or a *past condition that was not fulfilled* (par. 46).

In *all* these cases, the condition is introduced by an *anomalous finite*, followed *immediately* by its subject. E.g., *Should he* refuse to pay, see your solicitor. *Did I* know, I might tell you. *Were he* to live in Paris, he might change his ideas. *Should you* see John, ask him to ring



you up. *Had I* told him, he would have been angry. *Had I* got your letter, I could have arranged the matter. There might be some possibility of my helping you, *did I* have the money.

### C. EXERCISES ON THE CONSTRUCTION OF CONDITIONAL SENTENCES.

(a) Change Prose Passage (1) so as to convey that fulfilment of the conditions expressed is *rather unlikely*.

(b) Change Prose Passage (2) so that the sentences express *past conditions unfulfilled*.

(c) Change the following sentences, so as to indicate that the fulfilment of the conditions given is *unwelcome* :—

If people talk scandal in her presence, Mary tells them that they ought not to run down their friends and neighbours. If they take it badly and break off with her, Mary remains as cool as a cucumber. If they drop on her, she says, she has no need to worry. If they do not mind their p's and q's while they are with her, it is necessary for her to bring it home to them that they must not tear other people's characters to shreds. If they want to make innocent fun of other people, it is quite another matter. If they send her to Coventry as a result of her attitude, well and good. She can grin and bear it.

(d) Change the sentences in the following passage, so as to convey that the fulfilment of the conditions expressed is *almost or completely impossible* :—

If Solomon comes back to earth again, he will find everything changed, at least superficially, with the exception of the heart of man. He will notice, for instance, if he picks up a newspaper, that all men are still liars. Indeed, he will be enormously surprised if he finds any-

thing else to be the case. As he remarked some thousands of years ago, "That which is crooked cannot be made straight." If he enters the divorce courts and listens to the divorce cases, he will find that model wives are as scarce as ever. And if anyone tells him with pride that women can now be freed from bad husbands, he will murmur inconsequently, "Who can find a virtuous woman? For her price is above rubies!" Should anybody ask him what he thinks of all the wonderful discoveries that have been made since his time, he will answer obstinately, "Is there anything whereof it may be said 'This is new . . .' There is no new thing under the sun." But he will notice one new thing, just the same. He will observe, provided he gets the opportunity to mix with a few English families, that whereas in his day the women got their own way with their menfolk by diplomatically managing them, they now rule the poor males openly and brutally. And, unless he is more unobserving than I take him to be, he will draw consolation from the fact that a man need not, indeed cannot, any longer be saddled with a hundred shrewish wives at once, but can have them one at a time, if he is willing to spend sixty pounds or so in divorce expenses.

(e) Where possible, change the following sentences so as to convey that the conditions depend for their fulfilment either on *chance* or on *consent* :—

If I get a lot of money left to me, I shall start a newspaper. Supposing somebody realizes what good I can do in this way, and provides me with the wherewithal, the newspaper will be a sensation. What will you say if you pick up a newspaper that tells the truth, the whole truth, and nothing but the truth? If I get the necessary



capital, and if I manage to find ten men or so who are incapable of lying, the success of the venture is assured. But it will be difficult to fulfil these conditions. Most people, including newspaper men, cannot undertake to tell the truth, even if they want to. For he is a brave man who tries to tell the truth to others, when he cannot tell it to himself. If you ever meet a man who can be perfectly frank with himself, you might introduce me to him. And if he wants to take on the chief editorship of my paper, I shall pay him an enormous salary. By pure force of truth, he will make the thing a success, even if I do not find any others like him to assist him.

(f) Change Prose Passage (4) so as to make the sentences express conditions whose fulfilment is rather *likely*.

(g) Classify the conditional sentences in Prose Passage (3) under separate headings, according to the class of condition expressed.

#### D. QUESTIONS ON THE PROSE PASSAGES.

1. May John ruin his health and prospects? What would prevent him from being wild? What is there no doubt of? Will he get on in the world? What would be better for him? When is he game for anything? What cannot a young man expect? What does Jim make fun of? Why? What kind of life would be mere existence? What does he forget? If a man like that got over his folly, what would be the result? If you should see him, what ought you to do? What might you tell him? What might do some good? Unless we lay our heads together, what will happen? If he meets all attempts to help him with high words, what will be the result? What would it be difficult to expect anybody to do? Under what condition might it be possible to do something for him? Why must not he be surprised if people draw in

their horns? If he keeps up in that strain, what will happen? What does he say would happen if everybody were to behave as he does? Under what condition would he be more impressed with my remarks? What is your answer to that? Would you condemn a little fun? How can a nation prosper? Under what condition may Jim pick quarrels with his best friends? If he sows his wild oats, who will reap the crop?

2. Under what conditions would Mrs. X. not have her attacks? How could things be different with her? Will she take the rest she needs? If her relatives were to press her, what would happen? What would aggravate her state? How could she get better? Would nourishment be of any use? What would she do from dawn to dusk? What does she say would make sick people more patient? What would be a help? Does she think the servants would obey Mary? Under what condition would the servants obey Mary?

3. Does Mary expect to catch the two thirty? Does she consider the unwelcome possibility of missing it? How do you know? What remark does John make about last minute rushes? What did Mary say at the Waterloo inquiry office? What did the clerk answer? Did Mary ask John what he thought of it? And what did John answer? What does Mary think John might have done? What does John think might happen if they went to Victoria immediately? What does Mary tell John to do at the bookstall? What does John say at the bookstall? What did the assistant say? What did John answer? Why did Mary wish John would consult her before buying things? What suggestion did John ask to be allowed to make? What did Mary do then. What did she wail that John might try and do? If he didn't stop behaving like a bear, what would she do? Why did John cast an uneasy glance around? What did he say urgently? What did he suggest? Under what con-



dition would they have been in Worthing by then? What was Mary's retort, and John's impatient answer? What did John reflect when he had to take a seat separate from Mary? What question did he ask the man passenger? What did the man answer? What did the lady reply when he asked her if she liked hiking?

4. What might you let me know? If I had met a seer, what should I have done? What could I have asked him? What does it seem to me? Under what condition can I go to America? What reflexion do I make about Columbus and Isabella of Castile? What would it be interesting to know about Asia Minor and North Africa? What is an interesting conjecture about the fate of the Greek Empire? What might have happened if Luther had been a Dominican? What should we probably not have had, in like case? What about Japan? What reflection do I make about my right to vote? Under what conditions would the Allies not have been able to win the war?

## INTRODUCTION TO THE SEVENTH LESSON

### THE PRESENT TENSES OF THE ORDINARY VERBS

The present-*habitual* tense has the same form as the present infinitive, with the addition of "s" in the third person singular. *E.g.*, To speak; I  *speak*; he  *speaks* (par. 47).

The present-*progressive*<sup>1</sup> tense form consists of one of the anomalous finites *is*, *am*, or *are*, followed by the "*ing*" form of a verb. *E.g.*, I  *am speaking* (par. 47).

<sup>1</sup> More accurately, the present definite tense.

Here, again, the form of the verb very often implies, not merely present time, but a special *meaning*. If one says, "John sleeps out," this indicates a permanent state of affairs (par. 48 (b)). But if one says, "John is sleeping out," this means that he is doing so only for the time being. Again, "John *works* continually" (par. 48 (b)) means something very different from "John *is continually working*" (par. 49 (d)).

Indeed, the use of the present tense forms is not nearly so easy as many pupils tend to suppose; and they should be thoroughly drilled in the matter.

## THE SEVENTH LESSON

### THE PRESENT TENSES OF THE ORDINARY VERBS

#### A. PROSE PASSAGE. (See par. 367.)

The following extract from an old diary may be of interest. "To-day is Sunday, and of course everybody *is reading* his or her Sunday paper. Everybody *does*, in England, on Sundays. Some people *like* the sports news; some definitely *prefer* the reviews; and almost all *are highly interested in* international politics. People not only *read* the news, but *try to read between the lines* as well. If you *travel* by train, you *find* that your fellow-passengers *are* in the middle of discussing the latest international developments as you *enter* the carriage. It is the same when you *go* into a club. For people *take* contemporary events very seriously, and *read much more importance into* them than they usually *deserve*. We *are living*, so we *think*, on the edge of a volcano. So, every day, we *look through* our papers with *a certain*



fearful pleasure, to find out what Signor Mussolini and Herr Hitler and M. Stalin *are doing or saying* now; and how the Japanese *are getting on* in China. We *are always going over* these things with our friends; and, if we *are given that way*, we get angry and excited *by turns*. Or we *lay down the law* about them sagely, and, to our wives, a little boringly. It is strange that we never *get tired of day after day of crises and threats and imminent disasters*. Our *interest never seems to flag*. They *say* that human beings are incapable of living in a state of mental or emotional tension for long. We *are always hearing* about soldiers joking in the face of death; and it seems that even pious people *are continually being* tempted to yawn at their prayers. Even the wild flame of passion generally *settles down*, after a while, to the warm steady glow of quiet affection, when it *does not die out* altogether. So much *depends on* the quality of the fuel! Even those who *have* the good fortune to be able to follow that natural bent which *indicates* a vocation, are not always in a state of wild enthusiasm about their work. It may be that they *govern, or write, or go in for* scientific research; or they may teach, or paint, or compose music, or practise the law, or perhaps they *lead armies*. But, whatever they *do*, even the greatest of them is willing to confess that his enthusiasm sometimes *wanes*; that he *finds* his work real drudgery; and that he *is constantly having to* make efforts of will to continue."

"But in spite of this seeming incapacity to maintain ourselves at fever-pitch about anything, there has been a state of political tension in Europe for years. The papers *are constantly talking* about it. The nations *are feverishly*

*making* preparations for it. The general public is enduring a lot."

"But people may soon reach breaking-point; and it well may be that the world will be astonished at a great wave of healthy laughter sweeping across Europe. We shall have recovered our sense of humour, which *means* that we shall be sane again."

"Meanwhile, this is Sunday, the twenty-first of December, nineteen thirty-seven; and, as usual, the papers *are* full of the sensational events that *are taking place*."

"England and the United States *are beginning* to admit that a trade treaty is not beyond the bounds of possibility; and Mr. Hull *is being congratulated* by his friends on what seems to be the approach of the goal of his life's ambition. The English *are greeting* the idea with enthusiasm. But the American public *is not committing itself*. It *is adopting* a 'wait-and-see' attitude."

"Then there *is* the visit of Lord Halifax to the Hunting Exhibition at Berlin. The pretext for the visit *is* appropriate, for he *is* hunting . . . hunting for a way out of the international impasse. It *looks* possible, at the moment, that it may be found. Germany *is continually pressing* for her one-time colonies, but nobody *seems* to want to give them to her, and there *exists* a continual threat to peace. Anyway, Lord Halifax *is meeting* members of the German Government daily, and everybody *is hoping* that some good may come out of it."

"It seems that peace now *reigns* in Italian East Africa; for Marshal Graziani, who *is governing* there now, will retire in December; and the Italian press *announces* the appointment of the Duke of Aosta in his stead. This *is*



*taken* as an indication that normal conditions now *prevail*."

"The Japanese *are still advancing* in China. Soochow has fallen, and the Chinese Government *are now travelling* along the thousand miles of the Yangtze, to take up their quarters at Chung-king. The Japanese, as they try to break through, *are meeting* with stubborn resistance on several fronts. Nobody *knows* how long the war will last, or whether the Chinese resistance will break down. The Japanese *announce* that they *are trying* to take Nanking before Christmas, for they *expect* quick results from their strategy. Reports from the north *show* that the Chinese are strongly entrenched on the banks of the Yellow River, and *are preparing to fight to the last man*. Fighting is going on under winter conditions. It *appears* that the Japanese *are suffering* a good deal from the cold. Meanwhile the Nine-Power Conference *is wondering* what to do about it all."

"Everybody in England and America is hotly taking sides over the question of the civil war that is now being fought between the contending parties in Spain. It is proceeding at a rather reduced tempo, though the general impression *seems* to be that it is the lull before the storm, as General Franco *is concentrating* large masses of troops on the Aragon Front."

"At the moment, everybody *is wondering* who the famous 'hooded men' may be in France; and why they thought fit to accumulate large quantities of arms. The English conservative papers *refuse* to take the matter seriously. One of them goes so far as to say that when the French take up politics, they *get* excited and romantic; and that the Government *are playing on* this weakness,

to rally public opinion around them. If this is true, they are succeeding."

## B. THE PRESENT TENSES OF THE VERB.

### 47. HABITUAL PRESENT.      PROGRESSIVE PRESENT.

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
I walk	We walk	I am walking	We are walking
You walk	You walk	You are walking	You are walking
He walks	They walk	He is walking	They are walking

With the exception of some anomalous finites, all verbs take the inflexion "s" in the third person singular of the present-habitual tense (pars. 1, 3).

### 48. The *habitual* present expresses :—

(a) *Ability, or usual occupation.* E.g., He *speaks* Spanish. He *plays* the piano. He *works* at the mill.

(b) *Permanent habit*, often accompanied by adverbs of frequency such as the following :—

nearly always	once a week	twice a day	every day
always	continuously	daily	hardly ever
ever	generally	how often ?	mainly
never	often	rarely	regularly
seldom	sometimes	weekly	scarcely ever
yearly	hourly	annually	

*Examples.*—He *walks* in his sleep. He *goes* to the theatre *twice a week*. Peter *scarcely ever gets up* before nine. James *is nearly always late for* class. Charles *sometimes goes* to his club of an evening. Thomas *never smiles*. Frederick *often thinks* of his boyhood. Dick *generally wears* grey suits. George *goes* to church *daily*. Joseph *hardly ever takes* a drink. I wonder if Francis *ever thinks* of his father. I don't know *how often* Edward *has* his hair cut. "Christmas Pie" *comes out once a year*. Mary *hardly ever remembers* my birthday nowadays. Elizabeth *works continually* in her German garden. Jane *always thinks* that Poland is the best place in the world.



Jack *spends* his time *mainly* in dancing. Harry *goes* for a swim *regularly every morning*. Richard *rarely reads*. Joe *seldom dances*. Frank *buys* sweets for his sister *weekly*. Bill *goes* to town by tube *every day*. Willy *goes* to France *yearly, in search of* sunshine.

48a. The present-habitual form is also used : (a) To describe a *series* of relatively short actions in the present tense, especially when one is describing such actions to somebody else *while they are taking place*. B.B.C. announcers do this a good deal when making running commentaries on sporting events, public functions, etc. E.g., *Now the band is playing*, and the King *enters* the hall. He *stops, greets* the Lord Mayor, and *takes* his seat.

(b) To describe a *shorter* action, *in relation to a longer*, in the present tense. E.g., *Mary wakes as I am getting* the breakfast.

(c) To describe the action of a play.

49. The *Present Progressive* (par. 61 (c)) indicates:—

(a) An action *coincident with the time of speaking*.<sup>1</sup> E.g., He *is talking* to Mary. Ethel *is opening* the door.

(b) An action *habitually in progress at certain times or on certain occasions*. E.g., *When I call on him, he is always having a bath.* He *is generally dressing for dinner at eight o'clock.*

(c) A habit begun relatively recently, which will probably not *continue indefinitely*. E.g., I *am taking* the medicine three times a day. I don't know how often he *is attending* the classes. He *is paying* the instalments on his piano monthly. The company *is paying* dividends yearly. He *is continually accosting* me in the street.

(d) A *permanent tendency*, in association with the adverbs *always, continually, or constantly*. E.g., Dolly *is always laughing*. Doreen *is constantly getting into hot water.* He *is continually worrying* about his wife's health.

<sup>1</sup> Such an action can be instantaneous. E.g., John *is throwing* himself out of the window. Thus the present progressive does not necessarily indicate *durative* action.

(The adverbs *continually*, *constantly*, and *always*, follow the anomalous finite.)

(e) *Two or more* continuous habitual actions which are *in progress at the same time* and cover *approximately the same period*. E.g., While John is *getting* Mary's breakfast, the water is *heating* in the bathroom.

(f) A *longer* action in relation to a *shorter*. While John is *working*, Mary *makes* tea.

50. The following verbs<sup>1</sup> are *not usually found in the progressive form*, even when they denote actions or states in progress at the moment of speaking:—

*Perception* : to see, to hear, to smell, to notice.

*Thought* : to think (opine), to feel that, to forget, to remember, to know, to believe, to suppose, to understand, to recognize, to mean.

*Will* : to want, to desire, to refuse, to forgive.

*Emotion* : to care, to love, to hate, to be fond of, to adore, to be angry, to like, to be annoyed, to be pleased.

*Miscellaneous* : to seem, it appears, to signify, to belong to, to contain, to hold (capable of containing), to matter, to consist of, to pertain to, to possess, to be (except in the passive progressive), to have (possession, obligation).

*Examples*.—I *like* that picture. Here is a jar which *holds* one pint. Peter *wants* to go to Japan. I *see* a fly in the soup. When John *smells* cabbage cooking, he gets annoyed. That child *notices* that his mother is annoyed to-day, so he *is minding* his p's and q's. Most people *think* that Goya is a great painter. Mary *feels* that she *is not being treated* properly. I *forget* what her name is, but I *think* it is Mary. Do I *understand* you to say that you come from Timbuctoo? He *believes* that the time has now come for action. I *suppose* that Patagonia's ultimatum *means* war. I *recognize* that he

<sup>1</sup> Most of the verbs in the list describe psychological states.



means well. I *want* some fried fish and chips. He *wishes* to go at once. Baby *refuses* to eat beans to-day. I *forgive* you, but don't do it again. You *think* that I hate you, but I still *care* for you very much. I *adore* this picture. She *is* angry. The Queen *is* pleased to accept your invitation. She *is* very annoyed at you for asking her age. It *seems* that there is no hope of her recovery. At the moment, it *appears* that there is danger of war. This box *contains* tea. Nothing *matters* at the moment, except to get out of the hole that I am in. The procession *consists* of men and women. Jersey *belongs* to England. Peter *has* to go home at once. He *has* a house in the country.

51. When the verbs listed in the previous paragraph take the progressive form, there is usually at least a *slight* change of meaning. (For the present-progressive forms used with a future meaning see par. 61.)

*Examples.*—He *is seeing* (interviewing) John. He *is thinking of* (not quite resolved on) going to France. He *is forgetting* (little by little) his German. I *am remembering* (gradually) my vocabulary better now. He *is caring for* (looking after) his aged mother. She *is being angry* (affectedly). He *is hearing* (judging) a case. I *am supposing* (presupposing) that you are honest. Peter *is appearing* (acting) in the new play. Mary *is having* (taking a meal) lunch.

#### C. EXERCISE ON THE USE OF THE HABITUAL AND PROGRESSIVE FORMS OF THE PRESENT TENSE.

The following is an account of what John is engaged in doing at certain hours of the day, and of his subsequent actions. Replace the bracketed infinitives with their present-habitual or progressive forms as necessary.

7 A.M. : John (to hear) the alarm ringing. He then (to get) up, (to put on) his dressing-gown, and (to go)

down into the kitchen. There he (to put) the kettle on for a cup of tea for Mary.<sup>1</sup> He (to make) tea well. After that, he (to start) the fire in the boiler. He (to make) fires well, also. This done, he (to take) the tea up to Mary in a pot which (to hold) just one cup. She (to wake) up as he (to enter), and (to have) the tea in bed. John's breakfast (to be) such a simple thing to prepare, that she never (to feel) it worth while getting up and getting it for him. While John (to get) Mary's tea, the water (to heat) in the bathroom geyser, and he (to go) to have a bath and a shave. This (to take) him about twenty minutes, and another ten to dress. Then he (to go) downstairs, and (to fry) himself an egg and a rasher of bacon. He (to cook) well, from long practice. While he (to do) this, Mary, in bed upstairs, (to hear) him moving about. She (to be) in agony lest he should wake the baby. She (to go through) greater agonies still at the thought of the mess he probably (to make). There (to be) a lot of grease spilt on the stove, when she (to come down) at ten, and he always (to leave) breadcrumbs on the floor. She always (to try) to train him into doing things tidily, but his fingers (to be) all thumbs. She (to say) that she (to clean up) for a good hour after she comes down at ten. She (to say so) every evening when he (to get) home. In fact, it (to be) the first thing she (to greet) him with when he (to arrive) home from work, and the last admonition she (to give) him as he (to go) upstairs to his room to bed. By dint of constant repetition, he (to remember) to be careful. He (to sleep) in a separate room. Mary (to insist) on this. She says that she (to lie awake) for hours listening to his snoring, when they (to occupy) the same room. Besides, she very

<sup>1</sup> It will be obvious that this lady is a different person from the Mary whose adventures are described in other prose passages of this book.



reasonably (not to see) why he should wake her up immediately he (to get up) in the morning. The baby (to sleep) at that time, also, and it (to be) a pity to wake the poor little thing. The baby (to sleep) when John (to go) to work, and it (to sleep) when he (to come back) at night. He often (to see) it for hours on end, however, during the week-ends. That is, when he (not to weed) in the garden, because the weather (to be) too bad, and he (to look after) the child while Mary (to be thrilled) by the latest film at the cinema. He (to amuse) babies without difficulty, Mary (to say), and (to love) being with them. John is content, because the child (to belong) to him at least for a few hours. He feels that he (to possess) a son, if only for the afternoon.

At about half-past eight, John (to see) by the clock that it is time to go off to work. He (not to say) good-bye to Mary, because by this time she (generally to doze) again, and naturally (to get) irritated if he (to disturb) her.

By eight thirty-five, John (to buy) *The Times* at the tube station. He always (to buy) *The Times* surreptitiously, and (to throw it away) before he (to get) home. This because Mary (to prefer) the *Daily Express*, and (not to like) John to waste money on an extra paper, especially as *The Times* (to cost) twopence, to the penny of the *Daily Express*. She never (to understand) what John sees in *The Times*, anyway. It (to be) so dull and heavy. In any case, the *Express* (to have) just as much news. John (to grunt) and (to say) nothing, while Mary (to tell) him this. He never (to say) much. His happiness (to be) too deep for words. He (to love) her voice more and more with the passage of the years.

While the tube (to bump) and (to sway) along, John

(to try) to read his paper. He (to take) a great deal of interest, these days, in the French political situation. He (to think) it (to have) great repercussions on the international situation. He (to get through) the most important news before the train (to reach) the Bank. He (to walk) to his office. By the time he (to get) there, everybody (to settle down) to work for the day. John (to manipulate) figures well, and (to keep) the books of a small City firm. He (to get) five pounds a week for it. He (to hate) his job very much, nowadays, and (to like) to think that one day he will get a legacy and be independent. He (not to feel) very secure, because he now (to be) on the wrong side of forty. He (to know) that other members of the staff constantly (to intrigue) to oust him. He (to make) no mistakes, because he dare not. His chief, who (to know) that jobs are hard to come by, in these days, (to be) very exacting. He continually (to hint) that he (to believe) this is the day of youth, and that the law of the survival of the fittest (to hold good) even in an office. At least, so he (to understand).

1.5 P.M. : John (to have) his lunch. He usually (to have) roast beef and potatoes and cabbage. He (to do without) the sweet, to pay for his *Times*, because Mary naturally (to ask) him to account for every penny he (to spend). She always (to say), quite rightly, that if you (to look after) the pennies, the pounds will look after themselves. To-day, John (to have) only the meat and greens, because he (to follow) a diet. He continually (to have) indigestion these days. He (to have) his hot meal in the middle of the day, because Mary (to say), very reasonably, that he cannot expect her to stay in all after-



noon to cook a hot evening meal for him. She (to be) a wife, not a slave, she always (to say). She (to need) a certain amount of free time to see her friends. And on two afternoons a week, a girl (to take) the baby out, and she (to go) to her bridge club, or (to play) badminton. By seven o'clock she (to think) of returning home. If John (to be back) before her, he (to fend for himself), with regard to supper. He (to fend for himself) quite efficiently.

Nominally, his work (to finish) at five. But John generally (to have to) put in overtime. He (to do) the work of two men; and his chief (to say) constantly, in so many words, that if he (not to like) it, there (to be) plenty of others who (to be willing) to take his place. So John hardly ever (to get) home before eight. As he (to walk) up the garden path, he (to remember) always that he (to have) forgotten to buy something Mary asked him to. But he (to be) happy in the thought that she always (to remind) him that he has forgotten. Mary always (to kiss) him when he arrives. If his breath (to smell) of whisky, she (to tell) him so. If not, she (to go) straight on to the matter of the mess in the kitchen that morning. She then tells him what a trying time she has alone at home all day, while he (to chat) with his friends in the City. She (to wish) that she were a man, with a man's freedom. Then there (to follow) a certain amount of information about what the suburb (to say) about Mrs. Smith and that horrid commercial traveller. However, Mr. Smith, who (to sell) cars, (to smell a rat). It (to seem) that the parish (to be up in arms) against the Vicar, because he (gradually to become) too High. It, (to appear) also from a letter, that Mary's sister Jane's

children (to catch) continually mumps, or measles, or something. Jane's husband—he (to teach)—(to notice) that Jane is not well herself, and (to think) of sending her on holiday. He (to feel) it might do her good. Mary (to suppose) he (to be right), and (to believe) that she could do with one herself. During all this, John (to have) his boiled egg and bread and butter. He (to want) another egg, but (not to ask) for it, because he (to know) that Mary (to want) him to keep his figure. At nine o'clock, he (just to settle down) in front of the fire with a Polish grammar. He (to learn) Polish, for he (to think) of studying Polish literature. But it (to seem) that something (to be out of order)—the electric iron, or the front-door bell or something, so he (to get up) and (to fix) it. He (to mend) things rather cleverly. Then it (to appear) that there (not to be) enough coal for the boiler, so he (to go out) to the coal-house to get some. At ten he (to make a move) to settle down to his book again. He (to concentrate) easily. But Mary (to feel tired). Her eyes (to refuse) to remain open. She (to feel) more than ever that a housewife's work (to be) pure drudgery. So she (not to care) to stay up any longer. Besides, it (to get) late, and late hours (not to be) good for John. Also, if he (to stay up) after her, he always (to wake) her and the baby, the way he (to make) the stairs creak as he (to go) up to his room. As it is, she (to take) sleeping draughts, she (to get) so nervous. John (to agree) she (to be right). He (to be pleased) to have a wife that (to look after) him so well. She constantly (to think) of his welfare these days, and she (to understand) his needs better.



## D. QUESTIONS ON THE PROSE PASSAGE.

What is everybody doing in England on Sunday morning? What are their several interests? What do people try to do when they read the news? What do you find when you travel by train? How do people take contemporary events? Where are we living? How do we look through the paper every day? Why? Whom are we always going over these things with? How do these conversations with our friends affect us? What do we lay down the law about? What is strange? What never seems to flag? What do they say about human beings? What are soldiers always doing? What happens to pious people? What generally settles down after a while? What does it settle down to. What is the alternative? Why? Who are not always in a state of wild enthusiasm about their work? What may their occupations be? What is the greatest of them willing to confess? In spite of this, what has there existed in Europe for years? What are the papers doing? And the nations? And the public? What may people soon reach? What may well be? What shall we have recovered? What does this mean? What are the papers full of to-day? What are England and the U.S.A. beginning to admit? Why is Mr. Hull being congratulated by his friends? What is the American public not doing? What is it adopting? Why is Lord Halifax's visit to Berlin appropriate? What looks possible? What is Germany continually pressing for? What exists? Whom is Lord Halifax meeting? What is everybody hoping? What reigns in Italian East Africa. What makes you think so? What is this taken to mean? What are the Japanese still doing? Who are travelling, and where? Why? What are the Japanese meeting, as they try to break through? What does nobody know? What do the Japanese announce? What do reports from the north show? How is fighting going on? What are the

Japanese suffering from? What is the Nine Power Conference wondering? What is everybody in England and America doing? What is happening in Spain? What is the general impression? Why? What is everybody wondering at the moment? What do the English Conservative papers refuse to do? What does one of them go so far as to say? Are the French Government succeeding in their attempt to rally public opinion round them?

## INTRODUCTION TO THE EIGHTH LESSON

### THE PRETERITE, PRESENT-PERFECT, AND PRETERITE-PERFECT TENSES

The formation of the *Preterite* of the regular or weak verbs is explained in par. 53. The mastery of that of the irregular or strong verbs is a matter of memory and practice.

The *Present-Perfect* tense is formed by using one of the anomalous finites *have*, *has*, followed by a *past participle*. *E.g.*, *I have spoken*.

The *Preterite-Perfect* tense is formed by using the anomalous finite *had*, followed by a *past participle*. *E.g.*, *I had spoken*.

Expressed in the widest and loosest terms, it might be said that the difference in function between the *preterite* and the *present-perfect* tenses is this; that the *preterite* accepts the fact that the dead past *is dead*, while the *present-perfect* rather stresses the fact that the past, though dead, *still lives*, at least in its effects. In other words, the *preterite* inclines *to break* the continuity between the past and the present, while the *present-perfect* tends *to preserve it*. (See especially par. 55 (d), page 118.)

If I say, "Napoleon *lived* an adventurous life," I am thinking of a life and of a career that ended over a



century ago. But if I say, "The events of the French Revolution *have had* enormous repercussions on modern history," I am bringing the *effects* of the French Revolution down into our own day. Again, if I say, "I *visited* Rome last year," I imply nothing but an incident that is closed. But if I say, "I *have been* in Rome," there is the implication of results which last into the present. The cultural or material effects, or the memory of the visit, *linger on*.

Again, if I say "I *have been* in London ten years," I am still in London, because the present-perfect here indicates an action which began in the past and continues into the present. This use of the perfect tense is very English, and should be carefully studied.

In parallel fashion, the preterite-perfect can indicate a state or an action *continuous between two points of past time*. (See par. 56 (c), page 118.)

## THE EIGHTH LESSON

### THE PRETERITE, PRESENT-PERFECT, AND PRETERITE-PERFECT TENSES

A. PROSE PASSAGES. (See also pars. 364-366.)

#### FURTHER EXTRACTS FROM AN OLD DIARY

I. "To-day is Monday, the twenty-second of November, and nothing sensational *has happened* since yesterday. Perhaps we *have grown blasé* to sensations, there *have been* so many during the past few years. Lord Halifax *has been* in Germany for the last few days, and he *arrived back* this afternoon. He should have got here this morning, but his plane *was* late. Neither he nor the Government *have yet made* any statement on the results of his visit. But the Foreign Secretary, Mr. Eden, *has already promised* to make an announcement early, probably

to-morrow or the day after. Mr. Eden, by the way, *has been* in almost every country in Europe. Indeed, some years ago, the foreign press *nicknamed* him the 'Diplomatic Commercial-Traveller.' Once, when he *was* in Russia some years ago, a Spanish paper *commented* humorously on the appropriateness of the English Eden visiting the Soviet paradise. People *have begun to take him more seriously* since then. He *has been* in political life for some time already, but *started* as a member of the Diplomatic Corps. For the past few years, he *has been* Foreign Secretary; and, as such, *has taken* part in some of the most important international conferences of the decade. Lately, he *has been laid up* with a cold which he *caught* at the Nine-Power Conference in Brussels last week. This conference *met* a few weeks ago, in an attempt to mediate in the Sino-Japanese conflict."

"The Japanese *have now taken over* the sovereign rights formerly exercised by China in Shanghai. People *expected* this to happen eventually, in any case. Last night, the Japanese *seized* a number of customs-vessels. They *have now reached* a point within eight miles of Nanking, and *have advanced* eighty miles in the last ten days. The Chinese *have fallen back* on a line about forty miles from the capital. The Japanese left flank *has advanced* through the lake district to Tai-hu; and already a naval force *has assembled* near the Kinagyan forts, to force a passage up the river."

"There *have been* more outbreaks of typhoid in Croydon. Thirteen new cases *have been notified* since noon yesterday. The press is complaining that the Government *have done* nothing yet about the 'inquiry into the outbreak, which they *promised* about a week ago."



"Flying-Officer Clouston and Mrs. Kirby Green *have arrived* back from their record-breaking flight to and from the Cape. They *landed* at Croydon yesterday afternoon, after having done the round trip in five days and seventeen hours. They *have beaten* the previous record by three days, six hours, and twenty-five minutes. I suppose that eventually the trip will be done in a day or two."

"There *have been* a number of raids on private houses in Surrey, Sussex, and Hampshire, during the past three months. The thieves *have made it their practice* to work while the occupants of the houses *have been* at dinner. This *has led* the police to warn people who live in lonely houses to be especially careful, as help generally arrives late."

"The Duke of Guise, Pretender to the French Throne, *has just issued* a manifesto to the people of France. He maintains that the present political system *has proved* itself a failure time and again; and that the only solution for the political difficulties of the country is the restoration of the monarchy. Inter alia, he snubs the royalist paper *Action Française*, and says that it *has never been* the official organ of the Royal House of France. Contrary to current reports, his son *has not been expelled* from Switzerland so far, since he *was* still there this afternoon. He *has already lived* there for some time."

### A THRILL ON THE ATLANTIC

2. I *have often crossed* the Atlantic; and, so far, whenever I *have done* so, some striking incident *has always occurred*, to make me remember the trip. The one I am going to

record *took place* in October nineteen eighteen. We *were* somewhere in mid-ocean, on our way to New York, via the West Indies. The route we *were following* was a rather roundabout one, so as to avoid any German submarines that *might* be lying in wait for us. We *had not yet run* into any, and felt thankful for small mercies. But we *had not* the slightest idea where we *were*, because the Captain *could* not and *would* not tell us. He *had received* strict orders to keep his passengers in ignorance of their whereabouts, and to destroy all notes of the ship's position within twenty-four hours of taking them. We afterwards *learnt* that at one time we *had been* within sight of Brazil.

It *was* about nine o'clock one night, and we *were* still sitting over our dinners, without suspecting anything untoward. Our fears *had been lulled* to rest, as the voyage, up to that time *had been* uneventful to the point of dullness. As a matter of fact we *were* then, at my table, discussing the latest scandal. Somehow or other, there always is a latest scandal on board ship, on a long voyage, though the protagonists generally deny it indignantly afterwards. People seem to let themselves go at sea, in a way they would never dream of doing at home. Well, we *had been* commenting on a certain passenger's goings on for about ten minutes, when one of our friends, Saunders by name, *rushed* into the saloon to break the news. At first he *was* too excited to speak, but in the end he *managed* to. "There's a German submarine quite close to us!" he *gasped* breathlessly.

There *was* a moment of awe-stricken silence; and then, immediately, a wild rush to the deck. The cooler ones *rose* to their feet more slowly. They *went* to their



cabins ; *wrapped* themselves up well in mufflers ; *tested* their life-belts and *put them on* ; and then *followed* their less serene companions on deck.

There, I *joined* a long line of passengers who *were* already *leaning over* the rails. *Sure enough*, about a couple of hundred yards away, we *could* see a light on the water, gleaming through the darkness. There *was* a *heavy sea running* ; and, as I *looked down* at the waves, *I did not at all fancy* the prospect of a night in *an open boat* on that cold wild waste of waters, *let alone the possibility* of soon being plunged into them. In the indescribable confusion that *reigned*, it *was* impossible immediately to get a true explanation of what was happening. The Second Mate, a middle-aged man, whose language *had to be heard to be appreciated*, *was seeing to* the lowering of a boat. The tackle of one of the davits *had got jammed* ; and he *swore* like a trooper at the Chinese sailors who *were working under him*. *I had not been* watching for more than a few minutes, however, when the boat *was* finally lowered. Once they *had done this*, the crew *began* to row, as fast as the rough sea *would* allow, towards the light—presumably *to come to terms* with the enemy. We *hoped for the best* ; but “Fritz” *had* the reputation of being a pretty ugly customer, in those days, and we *supposed* that *the chances were pretty strong in favour of our being blown sky-high before we were much older*. So far, it *had never entered* into anybody’s head to inquire why the other boats *had not been lowered* immediately ; or why the stern-chaser, which every boat *carried* in those days, *had not been brought into action* at once. When, after ten minutes or so, our boat at last *reached* the light, the latter, *to our no small astonish-*

ment, disappeared; and soon our searchlight showed the boat returning slowly to the ship. We breathed a sigh of relief, realizing that our time had not yet come.

Then, at last, the truth came out. Four of the Chinese sailors, so it transpired, had been playing cards earlier in the evening. One of them had suspected a companion of cheating. He had immediately jumped to his feet, and had stabbed the supposed delinquent. He had then jumped overboard; and somebody had at once thrown him out one of those life-buoys with a lighting arrangement attached.

Immediately we knew the truth, everybody went to look for the man who had originally started the scare. Those who had put on life-belts felt fools; and those who had shown panic felt bigger fools still. And now everybody wanted to take it out of him. He was soon having a hot time of it. He probably remembers that quarter of an hour yet!

## B. THE USES OF THE PRETERITE, PRESENT PERFECT, AND PRETERITE PERFECT TENSES.

52. The following *irregular* or strong verbs are the most frequently used:—

<i>Present Tense.</i>	<i>Preterite Tense.</i>	<i>Present Perfect Tense.</i>
I abide	I abode	I have abode
I am	I was	I have been
I awake	I awoke	I have awakened
I bear	I bore	I have borne
I beat	I beat	I have beaten
I become	I became	I have become
I beget	I begot	I have begotten
I begin	I began	I have begun
I bend	I bent	I have bent
I bereave <sup>1</sup>	I bereft	I have bereft
I beseech	I besought (beseeched)	I have besought (beseeched)
I bet	I bet	I have bet

<sup>1</sup>This verb is most often used in the passive voice, when it is generally regular, *i.e.*, I am bereaved, I was bereaved, I have been bereaved.



<i>Present Tense.</i>	<i>Preterite Tense.</i>	<i>Present Perfect Tense.</i>
I bid	I bade	I have bidden
I bind	I bound	I have bound
I bite	I bit	I have bitten
I bleed	I bled	I have bled
I blow	I blew	I have blown
I break	I broke	I have broken.
I breed	I bred	I have bred
I bring	I brought	I have brought
I build	I built	I have built
I burn	I burnt (burned)	I have burnt (burned)
I burst	I burst	I have burst
I buy	I bought	I have bought
I cast	I cast	I have cast
I catch	I caught	I have caught
I chide	I chid (chided)	I have chidden (chided)
I choose	I chose	I have chosen
I cleave	I cleft	I have cleft
I cleave	I clove (cleaved)	I have cloven (cleaved)
I cling	I clung	I have clung
I clothe	I clad (clothed)	I have clad (clothed)
I come <sup>1</sup>	I came	I have come
I cost	I cost	I have cost
I creep	I crept	I have crept
I crow	I crew (crowed)	I have crown (crowed)
I cut	I cut	I have cut
I deal	I dealt	I have dealt
I dig	I dug	I have dug
I do	I did	I have done
I draw	I drew	I have drawn
I dream	I dreamt (dreamed)	I have dreamt (dreamed)
I drink	I drank	I have drunk (drunken, adj.)
I drive	I drove	I have driven
I dwell	I dwelt	I have dwelt
I eat	I ate	I have eaten
I fall	I fell	I have fallen
I feed	I fed	I have fed
I feel	I felt	I have felt
I fight	I fought	I have fought
I find	I found	I have found
I flee	I fled	I have fled
I fling	I flung	I have flung
I fly	I flew	I have flown
I forget	I forgot	I have forgotten
I forgive	I forgave	I have forgiven
I forsake	I forsook	I have forsaken
I freeze	I froze	I have frozen
I get	I got	I have got
I girt	I girt (girded)	I have girt (girded)
I give	I gave	I have given
I go	I went	I have gone
I grind	I ground	I have ground

<sup>1</sup> The meaning of a verb is sometimes changed by prefixing a preposition, but without affecting the irregular forms of the verb itself. Not all these compounds appear in the list. *E.g.*, I overcome, I overcame, I have overcome.

# 114      ADVANCED COURSE IN ENGLISH

<i>Present Tense.</i>	<i>Preterite Tense.</i>	<i>Present Perfect Tense.</i>
I grow	I grew	I have grown
I hang	I hung	I have hung
I have	I had	I have had
I hear	I heard	I have heard
I hew	I hewed	I have hewn
I hide	I hid	I have hidden
I hit	I hit	I have hit
I hold	I held	I have held
I hurt	I hurt	I have hurt
I keep	I kept	I have kept
I kneel	I knelt	I have knelt
I knit	I knit	I have knit
I know	I knew	I have known
I lay	I laid	I have laid
I lead	I led	I have led
I leap	I leapt	I have leapt
I learn	I learnt (learned)	I have learnt (learned)
I leave	I left	I have left
I lean	I leant (leaned)	I have leant (leaned)
I lend	I lent	I have lent
I let	I let	I have let
I lie	I lay	I have lain
I light	I lit (lighted)	I have lit (lighted)
I lose	I lost	I have lost
I make	I made	I have made
I mean	I meant	I have meant
I meet	I met	I have met
I mow	I mowed	I have mown (mowed)
I overthrow	I overthrew	I have overthrown
I pay	I paid	I have paid
I put	I put	I have put
I read	I read	I have read
I rend	I rent	I have rent
I ride	I rode	I have ridden
I rid	I rid	I have rid
I ring	I rang	I have rung
I rise	I rose	I have risen
I run	I ran	I have run
I saw	I sawed	I have sawn
I say	I said	I have said
I see	I saw	I have seen
I seek	I sought	I have sought
I sell	I sold	I have sold
I send	I sent	I have sent
I set	I set	I have set
I sew	I sewed	I have sewn
I shake	I shook	I have shaken
I shear	I shore (sheared)	I have shorn (sheared)
I shed	I shed	I have shed
I shine	I shone (shined)	I have shone (shined)
I shoe	I shod	I have shod



*Present Tense.*

I shoot  
 I show  
 I shrink  
 I thrive  
 I shut  
 I sing  
 I sink  
 I sit  
 I slay  
 I sleep  
 I slide  
 I sling  
 I slink  
 I slit  
 I smell  
 I smite  
 I sow  
 I speak  
 I speed  
 I spell  
 I spend  
 I spill  
 I spin  
 I spin  
 I spit  
 I split  
 I spoil  
 I spread  
 I spring  
 I stand  
 I steal  
 I stick  
 I sting  
 I stink  
 I strew  
 I stride  
 I strike  
 I string  
 I strive  
 I swear  
 I sweep  
 I swell  
 I swim  
 I swing  
 I take  
 I teach  
 I tear  
 I tell  
 I think  
 I thrive

*Preterite Tense.*

I shot  
 I showed  
 I shrank  
 I shrove  
 I shut  
 I sang  
 I sank  
 I sat  
 I slew  
 I slept  
 I slid  
 I slung  
 I slunk  
 I slit  
 I smelt (smelled)  
 I smote  
 I sowed  
 I spoke  
 I sped  
 I spelt (spelled)  
 I spent  
 I spilt (spilled)  
 I span (thread)  
 I spun  
 I spat  
 I split  
 I spoilt (spoiled)  
 I spread  
 I sprang  
 I stood  
 I stole  
 I stuck  
 I stung  
 I stank  
 I strewed  
 I strode  
 I struck  
 I strung  
 I strove  
 I swore  
 I swept  
 I swelled  
 I swam  
 I swung  
 I took  
 I taught  
 I tore  
 I told  
 I thought  
 I throve (thrived)

*Present Perfect Tense.*

I have shot  
 I have shown  
 I have shrunk (shrunk, adj.)  
 I have shriven  
 I have shut  
 I have sung  
 I have sunk  
 I have sat  
 I have slain  
 I have slept  
 I have slid  
 I have slung  
 I have slunk  
 I have slit  
 I have smelt (smelled)  
 I have smitten  
 I have sown  
 I have spoken  
 I have sped  
 I have spelt (spelled)  
 I have spent  
 I have spilt (spilled)  
 I have spun  
 I have spun  
 I have spat  
 I have split  
 I have spoilt (spoiled)  
 I have spread  
 I have sprung  
 I have stood  
 I have stolen  
 I have stuck  
 I have stung  
 I have stunk  
 I have strewn (strewed)  
 I have stridden  
 I have struck  
 I have strung  
 I have striven  
 I have sworn  
 I have swept  
 I have swollen (swelled)  
 I have swum  
 I have swung  
 I have taken  
 I have taught  
 I have torn  
 I have told  
 I have thought  
 I have thriven (thrived)

<i>Present Tense.</i>	<i>Preterite Tense.</i>	<i>Present Perfect Tense.</i>
I throw	I threw	I have thrown
I thrust	I thrust	I have thrust
I tread	I trod	I have trodden
I understand	I understood	I have understood
I upset	I upset	I have upset
I wake	I woke (wakened)	I have woken (wakened)
I wear	I wore	I have worn
I weave	I wove (weaved)	I have woven (weaved)
I weep	I wept	I have wept
I win	I won	I have won
I wind	I wound	I have wound
I work	I wrought (worked)	I have wrought (worked)
I wring	I wrung	I have wrung
I write	I wrote	I have written

NOTE.—(1) "I was born," with reference to birth.

(2) "Blowed" is heard colloquially in the expression "Well I'll be blowed."

(3) "I hang, I hanged, I have hanged," *i.e.*, execution on a gibbet.

(4) The verb "to smite" is now used humorously, except in verse. *E.g.*, He smote him hip and thigh. The expression "He was smitten with remorse" is also heard in serious use.

(5) The past participle "stricken" is found in the passive, usually in figurative applications. *E.g.*, He was stricken with cancer.

(6) "Wrought" is found in such expressions as: A great deal of harm was wrought by subversive propaganda.

53. The preterite and past participle of regular verbs are formed:—

(a) By adding "d" to the infinitive of verbs which end in "e." *E.g.*, I live, I lived, I have lived.

(b) In the case of verbs whose infinite ends in "y" preceded by a consonant, by changing the "y" into "ied." *E.g.*, I defy, I defied, I have defied.

(c) In all other cases, by adding "ed" to the infinitive. *E.g.*, I slight, I slighted, I have slighted.



54. The *preterite tense* is used :—

(a) To replace the present-habitual form in reported speech. *E.g.*, I live in Putney. He told me that he lived in Putney.

(b) After a verb in the present-perfect tense, with reference to an action or series of actions which took place during the period of completely past time implied by the verb in the present perfect tense. *E.g.*, I *have been* in Rome ; and there I *saw* Signor Mussolini, and *had* an interview with the Pope.

(c) In conjunction with an *adverbial of time*, when both the action or state, and the past time, have definitely ended before the time of speaking. *E.g.*, When I was a boy, I *was* more ambitious than I am now. Germany *had* a large number of colonies before the War. I *was* in Brussels ten years ago. I *saw* him at six. He *arrived* before I left. Peter *spoke* here at six o'clock.

NOTE.—If the speaker can legitimately suppose that his hearer *knows*, at least approximately, when the past action or state occurred, *the accompanying adverbial is not necessary*. *E.g.*, Napoleon *was* a great man. Lepanto *was* one of the decisive battles of history. I *saw* John last night. He *told* me that his mother *was* ill.

55. The *present-perfect tense* is used :—

(a) Of an action or state completely past, where the time of such action or state *is not indicated*,<sup>1</sup> and the speaker *has no legitimate reason for supposing* that his hearer knows the time when it took place. *E.g.*, I *have met* the King. I *have been* in Greece. (See Introduction, page 106.)

(b) With the implication of “*already*.” *E.g.*, When are you going to ring Mary up ? I *have done* so.

(c) To indicate that the past action is *customary*, and *may occur again*. *E.g.*, Whenever I *have spoken* to Germans, they *have expressed* their surprise at our attitude towards their regime.

<sup>1</sup> This is peculiar to English. Most foreigners say “I *have been* in England *ten years ago*.” It should, of course, be “I *was* in England *ten years ago*.” (See par. 54 (c).)

(d) When the state or action which began in the past has *not yet ended at the time of speaking*. E.g., He *has lived* here for ten years. (And he is *still* living here.) I *have been* fond of wine all my life. He *has known* that for months. (Foreigners often say wrongly, "He *knows* that for months.")

(e) When, though the action or state has ended before the time of speaking, *the time mentioned has not*. E.g., I *have worked* hard all day. (The work has finished, *but the day has not*.) I *have written* to my mother this week. I *have been* in Brighton this month.

NOTE.—The preterite can also be used in these cases, *if the idea of "already" is not implied*. E.g., I *worked* hard all day. I *wrote* to my mother this week. I *was* in Brighton this month.

(f) When the action or state has terminated relatively recently, but the end of the period is not indicated *by naming a definite time*. Thus, in answer to the question, "Where *have you been* for the past six months," the answer given in England might be:—

I *have been* in France for the past six months.

I *was* in France until two days ago.

Or I *have been* in Japan for a year.

I *was* in Japan until three weeks ago.

(In this use the verb is often modified by *just*. E.g., I *have just* seen Peter.)

56. The *preterite-perfect* tense is formed with "*had*" followed by a *past participle*. It is used:—

(a) To *replace the present-perfect* in reported speech. E.g., I *have seen* Michael. He *said* that he *had seen* Michael.

(b) With the implication of "*already*," to indicate that the action or state terminated *before the completely past time indicated by the adverbial*. E.g., I *had passed* my examinations in May. I *had met* him in 1914. (Compare: I *met* him *before* 1914.)

(c) To indicate a state or action continuous between two points of past time. E.g., In 1940 I *had been* in Russia ten years, *i.e.*, I *resided* there continuously between 1930 and 1940.



## C. EXERCISES ON THE USE OF THE PRETERITE, PRESENT-PERFECT, AND PRETERITE-PERFECT TENSES OF THE VERBS.

(a) In the following passage, replace the bracketed infinitives with either preterite, present-perfect, or preterite-perfect tenses, as necessary :—

Four men once (to dwell) or, if you will, (to abide), in a foreign country. They (to deal) in cotton, which they (to sell) to Europeans, who (to weave) it into cloth. People (to know) them as Peter, James, Terence, and Archibald. One day an idea (to strike) Peter, and he (to tell) it to the others. As a result of the idea which Peter (to beget), they all (to put) their capital together, and (to go) into partnership. First, they (to buy) a site. Then they (to build) a warehouse near the docks on part of it, and part of it they (to let off). Some time after they (to do) this, Peter (to speak) to the others. "I (to think it over)," he (to say), "and my meditations (to bring it home to) me that though up to now we (to bear) the responsibilities of the firm jointly, the mistakes that one man (to keep making), (to cost) us a lot. They (to eat into) our profits. Archibald's carelessness (to drive) me to desperation." After he (to explain) his idea further, the others (to catch) what he (to mean), but (to shrink) from the solution he (to seek) to impose. But he (to win them round), and they (to fall in with) his idea. So they (to tear up) the old deed of partnership, and (to draw up) a new one. They (to split up) their responsibilities equally, and each (to write off) what his department (to lose) as a personal loss. They (to strive) to make the business pay and the firm (to thrive) for a while. But soon they (to begin) to have trouble with rats, which (to eat) the bales of cotton which the workmen (to sew up)

ready for export. So they (to buy) a cat, (to take) it to the warehouse, (to shut) it in, and (to leave) it there. When it (to try) to escape, they (to thrust) it back. Each partner (to hold) shares in the cat, one leg to each partner; and they (to feed) it by turns. Luckily it (to eat) very little. One day they (to see) that the cat (to be) lame. A dog (to bite) it, or somebody (to tread) on it; and its leg (to bleed) and (to swell). So it (to stand) pathetically on three legs. The partners (to find), on consulting their books, that the leg which the cat (to hurt) (to be) Terence's. When Terence (to learn) this, he (to take) the cat into the office, (to put) it on the floor, (to kneel) down, (to wind) a rag soaked in oil round the leg, and (to bind) it carefully. The cat (to feel) cold; so it (to go) by the fire, where it (to lie down) and (to sleep). But it (to creep) too close, and the bandage soaked in oil (to catch fire). The cat (to awake) terror-stricken, (to sit up), (to fly) into a panic, (to spin) round, (to overthrow) a small table and (to spill) a bottle of ink, (to run) into the warehouse, and (to set) the cotton-bales on fire with its blazing leg. A strong wind (to blow) at the time, so that the fire (to spread), and the whole warehouse (to burst into flames). This (to draw) a crowd, who (to fight) to get a good view, and (to bet) each other considerable sums for and against the possibility of extinguishing the blaze. The fire-brigade (to speed) to the scene, (to thrust) the crowd back, and (to hack) and (to hew) to get into the burning building. But to no purpose. The building (to burn) too fast, and the whole water-front (to smell) of burning cotton. Numberless rats (to flee) from the burning building, (to slide) into the water, and (to swim) away. The partners (to look on) helplessly; and their blood almost (to freeze)



in their veins, as they (to think) what their fate might have been, if they (to be caught) inside. The cat (to burst) through the flames, (to spring) into the street, (to shake off) the burning bandage, and (to rid) itself of the trouble. But its fur (to be burnt off), and it (to look like) a sheep that someone (to shear). The partners (to catch) and (to smite) the cat, which (to dig) its claws into them, and (to break loose). They (to fling) stones at it. It (to steal off) and (to hide). They (to seek it out) and (to find) it. They (to slay) it, and (to sling) the carcass on to the nearest rubbish heap, where, after a few days, it (to stink). After they (to slay) the cat, the partners (to remember) again what they (to lose). They (to tear) their hair, (to rend) their garments, (to beat) their breasts, (to wring) their hands, (to shed) tears of rage, and (to swear). After they (to strew) the place with tufts of their hair, they (to become) calmer, and (to bend) their heads to their fate. They never (to dream) of the possibility of such a calamity. Now, they (to understand) their loss; and it (to teach) them the transient nature of earthly things. Gradually, the first effects of the disaster (to wear off), and they (to begin) to think of what to do. Suddenly Peter (to hit on) the solution of the problem of damages. He (to send) for Terence. They (to meet) at their club. "I (to forget)," (to say) Peter, "that it (to be) your leg that (to do) the damage. You must therefore pay us damages." At this Terence (to grow) pale. Then he (to knit) his brows, (to stick out) his jaw, (to grind) his teeth, and (to swing) his stick menacingly, like a scythe. But before he (to mow) Peter down, he (to change) his mind, (to lean) on his stick instead, and (to spit) on the ground. He (to say) nothing; but, though he (not to spill) any

blood, he (not to need to), for he (to show) Peter eloquently enough what he (to think) of the idea.

When Peter (to see) the reception he (to get) he (to be) afraid to say any more. Indeed, his tongue almost (to cleave) to the roof of his mouth from fear. So he (to retire) hastily, thankful that Terence (not to cleave) his head in two, or at least (to slit) it open. He, James, and Archie (to meet) and (to make) their decision. They (to ring up) a lawyer and (to spend) a lot of money on legal advice. Then they (to clothe) themselves in their Sunday best, and (to bring) Terence before a judge. The case (open), and the lawyer (to lead off). He (to read) the deed of partnership, and (to begin) to develop his argument. The judge (to lend) him his attention for a while; but he (to spin) out the argument to such a length, that in the end the judge (to cut) him short, and (to chide) him for wasting the time of the court. The lawyer (to feel) disconcerted, and (to shoot) uneasy glances towards his clients. Then the judge (to lay) down the law as a good judge should, and (to saw) the air with his arm as he (to speak). Everybody (to hang) on his words. The three still (to cling) to the hope of success, and Terence (to cling) also, like a drowning man to a straw. He (to be) justified. For the judge (to override) the plaintiff's contention. He (to hear) the arguments which the plaintiff's lawyer (to string out) to such inordinate length, he (to say). It (to be) true that Terence's leg (to be on fire), he (to go on), but it (to be) also true that the other three legs (to take) the flaming leg to the inflammable cotton-bales. Those three legs and their owners (to bear) the burden of responsibility for the damage. He therefore (to bid) the three reimburse



Terence for his loss. At first, when the three (to hear) this decision, it (to bereave) them of speech. As their hearts (to sink), Terence's spirits (to rise). His face (to light up), and his heart (to leap) with joy, as he (to drink in) the judge's words. But while his eyes (to shine) and his heart (to sing), the plaintiffs (to fly) into a rage, and (to protest) angrily, for the decision (to spell) ruin to them. But the judge (to sweep) their protests aside, and (to beseech) them to be calm. It (to be) those, he (to say), who (to choose) to litigate, who (to bear) the consequences. They (to reap) what they (to sow). The decision (to come) as a shock to the three, and they (to slink) out of the courtroom. When they (to get) outside, they (to cast) aspersions on Terence's character, and (to spit) reproaches at him. Terence (to crow over) them joyfully. He (to feel) like a sinner newly (to shrive), and (to stride) off with a song on his lips. This (to sting) the others into fresh reproaches. The matter (to breed) bad blood, and (to spoil) the friendship, for Terence's former friends never (to forgive) him, and they (to forsake) his company entirely. It (to make) them angry every time they (to remember) the money they (to lose); and they (to weep) with rage when they (to think) of it. Lacking capital after they (to pay Terence off), they (to give up) the cotton trade, and (to shoe) horses for a living instead. They (to learn) the lesson of litigation too late. Perhaps the reader (to hear) this story before.

(b) Give the present perfect forms of the preterite tense verbs in the above exercise, and the preterite forms of the verbs which are in the present perfect tense or the preterite perfect tenses.

(c) Write a short account of a visit you have made to some place, telling what you saw and did there, but without indicating even the approximate date of the visit.

#### D. QUESTIONS ON THE PROSE PASSAGES.

1. What is the date? What has happened since yesterday? Why have we grown blasé to sensations? Where has Lord Halifax been for the last few days? When did he arrive back? Why did he not arrive this morning? Has there been any statement yet, on the results of his visit? Tell me something with regard to Mr. Eden's career, *e.g.*, his travels, his nickname, his journey to Russia, people's attitude towards him, his professional beginnings, and his later activities. What has happened to him lately? When and why did the Nine-Power Conference meet? What have the Japanese taken over in Shanghai? Did people expect this? What did the Japanese do last night with regard to the customs vessels? What point have they reached, and how far have they advanced in the last ten days? Where have the Chinese fallen back? What has assembled near the Kinagyan forts? What outbreaks have there been in Croydon? How many new cases have been notified? What is the complaint of the press? What have Flying-Officer Clouston and Mrs. Kirby Green done? When and where did they land? Have they beaten the previous record? Do you remember by how much? What has happened in Surrey, Sussex, and Hampshire? How have the thieves worked. What has this led the police to do? Why? What has the Duke of Guise just done? What does he maintain? What does he say about the royalist paper *Action Française*? Has his son been expelled from Switzerland? How do you know? How long has he lived in Switzerland?

2. What have I often crossed? What has always occurred? When did this incident take place? Where



were we? What kind of route were we following? Had we run into any German submarines yet? What did we feel thankful for? Why had we not the slightest idea where we were? What strict orders had he received? Where did we afterwards learn that we had been in sight of? What time was it? Did we suspect anything untoward? Why had our fears been lulled to rest? What were we doing at my table? What do people seem to do at sea? What had we been commenting on for about ten minutes? Why did Saunders rush into the saloon? Was he calm? What did he manage to gasp, in the end? What kind of silence was there, for a moment? What did the cooler people do? Where did they go? What did they do when they got to their cabins? Whom did I join on the deck? What were the passengers doing? What could we see on the water? What kind of sea was there? What were my thoughts as I looked down at the waves? Was it immediately possible to get a true explanation of what was happening? Why not? What was the Second Mate doing? What had got jammed? How did he swear? At whom? After I had been watching for a few minutes, what happened to the boat? In what direction did the crew begin to row? What did we hope for? What kind of reputation had "Fritz?" What did we suppose that the chances were? What had never entered into anybody's head so far? What did the light do when the boat reached it? What did our searchlight soon show? What did we breathe? What did we realize? What came out, at last? Who had been playing cards? What had one of the Chinese suspected? What had he immediately done? After stabbing the man, what did he do? What had somebody on deck at once done? Whom did everybody go to look for, when we knew the truth? How did those who had put on lifebelts feel? And those who had shown panic? What did everybody want to do. What was the man soon having? What does he probably remember yet?

## INTRODUCTION TO THE NINTH LESSON

### THE PROGRESSIVE FORMS OF THE PRETERITE, PRESENT-PERFECT, AND PRETERITE- PERFECT TENSES

The *Preterite Progressive* is formed by using one of the anomalous finites *was*, *were*, followed by the "*ing*" form of a verb. *E.g.*, I was trying.

The *Present-Perfect Progressive* is formed by using one of the anomalous finites *have*, *has*, followed by the past participle *been*, and the "*ing*" form of a verb. *E.g.*, I *have been trying*.

The *Preterite-Perfect Progressive* is formed by using the anomalous finite *had*, followed by the past participle *been*, and the "*ing*" form of a verb. *E.g.*, I *had been trying*.

In general, and in so far as these tenses are *progressive*, the rules in Lesson 7 apply. In so far as they are *past* tenses, they come under the rules laid down in Lesson 8. The few differences are noted in pars. 58-59. See also par. 50, page 98.

## THE NINTH LESSON

### THE PROGRESSIVE FORMS OF THE PRETERITE, PRESENT-PERFECT, AND PRETERITE-PER- FECT TENSES

A. PROSE PASSAGE. (See pars. 358-359, 364-365.)

John and Mary *were travelling* by train from Madrid to Santander; and John *was regaling* some seminarians from Valladolid with stories, to while away the tedium of



an all-night journey. He *was* drawing on his experiences in Africa, for their benefit.

"On one occasion," he said, "a certain man *was riding* along a road through the veld, thinking of the strange stories he *had been hearing* of hoop-snakes, of which there were plenty haunting the bush in that district. It appeared that they *had been getting* bolder of late, for they *had been attacking* human beings. The danger *was getting* serious, and was difficult to cope with, because of the peculiar habits of this particular reptile. As he *was thinking* about it, he noticed that something had gone wrong. His horse *was* trembling like a leaf, and it took him all his strength to stop it from bolting. He *was still trying* to calm the animal, when something made him look back. Then he saw what *was troubling* his mount. For, down the road, about thirty yards behind, a kind of hoop *was trundling* rapidly after them. In a flash, the rider realized his danger. One of the dreaded hoop-snakes *was approaching*. For it was, as he knew, the habit of this reptile to place the tip of its tail in its mouth, for the purpose of speeding up its movements. Naturally, the rider gave his horse its head; and it shot forward. As they flew along, he *was wondering* what would happen, if they failed to reach the village ahead in time. He looked back again as the village appeared over the brow of a hill, and saw that the snake *was gaining ground*. But he managed, with one last despairing effort, to reach safety before it could catch up.

"As he galloped wildly down the street, the natives who *were* idling round rushed to see what *was happening*. It was unusual to see a man galloping at that mad rate. The hoop-snake, which *was still following* close behind,

found that it *was being surrounded* by a crowd of gesticulating natives, while others *were running* to their huts to fetch sticks. They soon returned, but meanwhile the hoop-snake *had been doing* some rapid thinking. Delicately balancing itself in an upright position—no mean feat for a stationary hoop—it began to swallow its own tail. Now a snake is, of course, all tail; and the astonished natives realized that the snake *was swallowing* itself alive. The body of the reptile *was rapidly disappearing* down that cavernous jaw, and everybody *was wondering* what would happen next. And while they *were still watching*, the last of the snake's body disappeared down its own throat; and, as there was nothing left of itself to swallow, it naturally vanished completely. And while the spectators *were rubbing* their astonished eyes the reptile, smiling a snaky smile, *was calmly unswallowing* itself on a hill about half a mile away. It is not difficult to guess what it *was thinking*."

"I don't know what it *was thinking*," said Mary, severely, "but I do know what I am. I *am wondering* how I came to marry such a liar."

"I wouldn't say that!" protested a young South African among the group, smiling. "Your husband *has been entertaining* us delightfully. For one who is not a native of South Africa, he *has been yarning* as one to the manner born."

"A lot of strange things are always happening in Africa," remarked a young Irishman, pensively. "I *was hunting* lions there myself, some years ago; and invented a method of catching them that the natives *have been imitating* ever since. I *was always wondering* how it could be done; and then, one day, while looking



at a native shield, the idea came to me. I had four holes of about four inches in diameter made in a board measuring three feet by five. Each pair of holes was about two feet apart; and the two pairs were separated by about three feet. I had four little wheels attached, and off we started to look for a lion. As we *were setting out* the whole village watched us with puzzled expressions; and even my beaters, who knew me well, *were showing* some doubts about my sanity. After we *had been marching* for some hours, we saw a lion that *had been stalking* us almost from the time that we had left the village. I motioned to the natives who *were getting the guns ready* not to bother; and meanwhile I *was raising* the board in front of me as a sort of shield. The lion was getting ready to spring, but hesitated. I suppose he *was wondering* what the new wrinkle might be. But his hesitation was only momentary; and in a second the terrified natives saw that he *was leaping* straight through the air at me. And, while they *were thinking* that my last hour had come, the lion landed square on my board. In an instant, the natives had forgotten their fears, and *were cheering* wildly. For the lion's four feet *were sticking* in the four holes that *had been waiting* for him in the board; and he *was struggling* vainly to extricate himself. He *was roaring* with mingled rage and humiliation, as though to say that I was playing a dirty joke on him. 'It simply wasn't done,' he seemed to be saying; and he ought to have known, for he *had been prowling* the desert for twenty years and more.

"Well, as I have already said, the board was fitted with wheels, and, after having attached a rope to it, we *were soon pulling* the disconcerted lion home."

There was a pregnant silence. Then an Englishman spoke. "Somebody *was yawning* as you *were finishing* your story," he said, "and I thought of the fox and the rabbit. The rabbit *had been out dancing* all night, and *was dragging* himself wearily home. But the fox *was waiting* for him, and sprang out from behind a tree where he *had been hiding*. In a flash the rabbit *was scuttling* towards his warren, with the fox hard at his heels. Scared though he was, the poor rabbit *was having* the greatest difficulty in keeping awake. At last, though only a few feet from his hole, he could resist the impulse no longer. He stopped, sat down, and yawned. The fox, who *was congratulating* himself on having the rabbit in his power, suddenly found himself under the imperious necessity of yawning too. For, as you know, yawning is catching. And while the fox *was finishing* his yawn the rabbit slipped into his hole, and was saved."

There was another silence. "Yes," said Mary, with her hand over her mouth, "yawning is catching. And I think it is about time I was getting to sleep myself."

Everybody agreed, for the yawns *were becoming* general.

B. THE USES OF THE *Progressive* FORMS OF THE *Preterite*, *Present-Perfect*, AND *Preterite-Perfect* TENSES.

57.

<i>Preterite</i> <sup>1</sup> <i>Progressive</i> .	<i>Present-Perfect</i> <i>Progressive</i> .	<i>Preterite-Perfect</i> <i>Progressive</i> .
I was speaking.	I have been speaking.	I had been speaking.

58. The *preterite progressive* is used :—

(a) To replace the *present progressive* in *reported speech*. E.g., I *am studying* English. He *said* that he *was studying* English.

(b) To imply that a *past action is not infrequent*. E.g.,

<sup>1</sup> The English *preterite progressive* is not always equivalent to the Romance *preterite imperfect*.



I *was speaking* to the King yesterday, and he asked me my opinion about the international situation.<sup>1</sup>

(c) To indicate that an action began *before* the point of past time mentioned, and *continued after it*. E.g., At ten o'clock yesterday morning, I *was talking* to John.

(d) When the action expressed by the progressive forms the *background in time* to a *shorter* action. John *was putting on* his coat as Mary entered.

(e) To express *two continuous past actions* which *took place together* during a period of completely past time. E.g., While Mary *was bathing* the baby, John *was reading*.

NOTE.—The progressive form is not usually employed after the first of a series of verbs describing a series of *successive* continuous actions in past time. E.g., What were you doing yesterday? I *was studying* for some hours; then I *went* for a walk, and afterwards I *played* tennis.

59. The *present-perfect progressive* is used:—

(a) *In place of the present progressive*, when the latter indicates a habit that has begun relatively recently, and will not continue indefinitely. E.g., I *have been learning* English lately. I *have been seeing* a lot of Mary during the past few weeks.

(b) With reference to *continuous actions*, to replace the *present-perfect tense*, in the uses indicated in par. 55 (b), (c), (d), (e).

*Examples.*

- (i) When are you going to speak to Mary? I *have been doing* so.
- (ii) When I *have been speaking* to Germans, I *have noticed* their resentment at our attitude.
- (iii) He *has been living* here for ten years. (Par. 55 (d), page 118.)
- (iv) I *have been working* hard all day.

<sup>1</sup> In a sentence like this there is often an implication that a certain intimacy exists between the speaker and the King.

60. The *preterite-perfect progressive* :—

(a) *Replaces the present-perfect progressive in reported speech.* E.g., *I have been talking to Janet. She said that she had been talking to Janet.*

(b) With the implication of *already*, indicates a continuous state or action *previous* to the point or period of past time indicated by the *adverbial*. E.g., *When Rose came to see me, I had been having trouble with the servants.* [Compare: *Before Rose came to see me, I was having a rather trying time with the servants* (see also par. 56 (b)).]

(c) As in par. 56 (t), page 118.<sup>1</sup>

C. EXERCISE ON THE PROGRESSIVE FORMS OF THE PRETERITE, PRESENT PERFECT, AND PRETERITE PERFECT TENSES. (See also par. 55 (d), page 118, and par. 60 (c).)

Change the bracketed infinitives into suitable finite tenses in the following passage :—

John (to travel) all over the place during the past few years. Last year, he (to journey) through Italy, on his way to England, and his train (to stop) at Turin, where he (to have to) change. John (to be glad) of the three hours' wait, for he (to want) for some time to see the town. His next train already (to wait) at its platform, so John (to put) one of his suitcases on a seat in one of its compartments, and another under the seat, and (to go off) to see the sights and have lunch. He (to look forward) to a good hot lunch for some hours, as it was a cold January day ; and it (to be snowing) for some hours. But wasn't it over-trustful of him to leave his luggage like that ? Perhaps. But he (to travel) about Italy long enough to feel confident that nothing would be touched. It was about noon when he (to leave) the station, and it still (to snow) slightly. So he (to decide) to have lunch at once. As he (to walk) along the street,

<sup>1</sup> This tense tends to place emphasis on the *duration* of the action or state. (But see par. 50, page 98.)



he (to see) a good restaurant, and (to enter). The waiters (to have) an animated discussion in a corner, as he (to go in); but one of them (to come over) at once, and (to present) him with a menu. John (to make) a selection that (to open) the waiter's eyes, but (to explain) that he (to travel), and that he (to be hungry). The waiter grinned; and he still (to grin) in a friendly way, as he (to return) with the first course and a flask of Chianti. "I (to look forward to) this all morning," remarked John, as he set to. "Yes, sir," (to say) the waiter. "We (to expect) snow for the past week, and it (to begin) to fall this morning. But it (to begin) to stop now."

As John (to eat), he (to take in) the atmosphere of the place. It seemed a good-class restaurant, with, at the moment, only two or three other customers. John (to like) the relations, free and easy, but without undue familiarity, which (to seem) to exist between the staff and the customers. It (to remind) him of the atmosphere of some of the smaller Italian restaurants in London. Indeed, he almost (to imagine) that he (to sit) in a favourite one of his, off Tottenham Court Road. At that moment, probably, the dark-eyed, pretty Italian waitresses there (to rush about) amiably (quarrel) among themselves and (to exchange) jokes with their customers. They (to transmit) the orders, he (to be sure), by simply turning their heads and shouting, "Fritto mixto e vino rosso" to the man behind the counter. Students and Bohemians (to crowd in), glad to escape from the stiff formality of other restaurants.

While he (to think) these and other thoughts, John (to finish) his enormous lunch. He (to order) coffee and a cigar, and (to call for) the bill. As he (to go over)

it, he (to reflect) that this (to be) the best five shillings' worth he (to have) for many a long day. "I (to have) meals in all sorts of places during the past few months," he thought, "but I (to enjoy) this one more than any of them. And I (to choose) only the best places." He (to be pleased) with the ten per cent. added for "service." He (to remark) to himself that one always (to know) where one (to be) when one (to live) in Italy. No worries about how much one ought to tip. And a sixpenny tip for a five shilling meal was (not to ask) too much, according to English standards. While he (to think) this, he (to finish) his coffee. Then he (to get up) to go. He (to walk) over to the counter, where the proprietor (to talk) to a friend, and (put) his hand into his breast-pocket to get out his wallet, as he (to have) no small change. To his surprise, his breast-pocket (to be) empty. He (to search) the other pockets. The proprietor, who (to turn) to attend to him, (to watch) him curiously. A careful search of all his pockets (to prove) fruitless. He (to get) dismayed. There (to be) his ticket to London and about forty pounds in English, French, and Italian notes in that wallet. His heart (to thump) as he (to turn) to the proprietor. "I'm awfully sorry," he (to say) to him, "but I seem to have lost all my money. I must have dropped my wallet as I (to come) here." And he (to look) at the proprietor nervously. The proprietor (to look) at him in return. He evidently (to size) John up. The result of the scrutiny (to seem) favourable. "Well," he (to say), "if you find it again, you might come back and pay the bill." John (to look) at the *padrone* in amazement. He (to expect) him to call a policeman. "Pretty good sort," he (to think). And then, aloud, "Thanks



awfully. Sorry to have caused you the inconvenience. I will certainly come back."

Then he (to get) directions to the police-station. "What have you (to do) since your arrival?" they (to ask) him, after he (to fill) in a form which (to demand) even the names of his grandparents. "Did you (to walk) about the city much?"

"No," said John, "I (to sit) in a restaurant for the past hour, having lunch. I (to take) my time, because I (to enjoy) the meal, and (not to see) any necessity for hurry. As a matter of fact, I (to think) of strolling around for a few hours, and then catching my train. But now I (to be) absolutely stranded. Could you send a telegram for me to my people?"

"I shall have to get authority for that," (to be) the answer. "In the meantime, while you (to wait), you had better collect your luggage at the station. You will have to spend the night here, anyway, in Turin."

John (to think) the same thing himself, so off he (to go). He (to find) that his luggage (to lie) where he (to leave) it, quite intact. And his pocket-book also (to lie) on the floor. It (to fall) out of his breast-pocket as he (to bend) over to put his suitcase under the seat.

#### D. QUESTIONS ON THE PROSE PASSAGE.

Where were John and Mary travelling? Why was John regaling the seminarians with stories? What was he drawing on? Where was a certain man riding, on one occasion? What was he thinking of? What were haunting the bush? What made it appear that they had been getting bolder, of late? What was getting serious? Why was the danger difficult to cope with? When did he notice that something had gone wrong?

What was the horse doing? What took him all his strength? When did something make him look back? What did he see? What was happening down the road? What did the rider realize? What was approaching? What was the habit of this reptile? When did the horse shoot forward? What thoughts did he have, as they flew along? What did he see, as the village appeared over the brow of the hill? What did he manage to do? When did the natives rush to see what was happening? What was unusual? What was the hoop snake doing? What did it find? What were others of the natives doing? What had the hoop snake been doing meanwhile? What did it begin to do? Was it easy for it to balance itself? What did the astonished natives realize? What was the body of the reptile doing? What was everybody wondering? When did the last of the snake's body disappear down its own throat? Why did it vanish completely? What was happening while the spectators were rubbing their astonished eyes? What is it not difficult to guess? What was Mary's severe comment? What did the young South African protest? How had John been yarning? What did a young Irishman remark pensively? When did he invent a method of catching lions alive? What effect has this had on the natives? What was the Irishman always wondering? When did the idea come to him? What did he have done to a board three feet by five? When did the village watch the expedition with puzzled expressions? What were the beaters showing? When did they see the lion? What had it been doing? Whom did he motion to, not to bother? What was he doing, meanwhile? When did the lion hesitate? What did the Irishman suppose was the reason? What did the natives see the next second? When did the lion land square on the board? What happened in an instant? Where were the lion's four feet? What was the lion doing? Why was he roaring with mingled pain and indignation? Why ought he to



have known that it simply wasn't done? What happened after they had attached a rope to the board? What made the Englishman think of the fox and the rabbit? What happened after the rabbit had been out dancing? What was the fox doing? What did the fox do when he saw the rabbit? What happened in a flash? What was the rabbit having the greatest difficulty in doing? What did he do a few feet from his hole? What was the fox doing when he had to yawn too? When did the rabbit slip into his hole? What did Mary think? Why did everybody agree?

## INTRODUCTION TO THE TENTH LESSON

### OTHER FUTURE FORMS

The use of the *present-habitual* and *present-progressive* tenses with a *future* meaning should not present any difficulties to the average student, as the same usage is to be found in most European languages. Such variations add flexibility to what is already an extremely flexible language. Of special importance is the footnote to par. 61 (i), page 143.

## THE TENTH LESSON

### OTHER FUTURE FORMS

A. PROSE PASSAGES. (See pars. 365-366.)

I.

9 GREAT RUSSELL STREET,  
LONDON, W.C.1.  
3rd December 1940.

DEAR ARCHIE,

You *will* be glad to hear that at last my financial troubles are over. I have just inherited thirty thousand pounds. You *will realize* how much this means

to me. From now on, I *shall be able to face life* cheerfully. You *will remember* the talks we used to have; and how you used to laugh at my dreams as impracticable. Your favourite remark used to be that in these hard times it is difficult enough to keep body and soul together, much less travel and see the world. Well, I think that my body, at least, *is going to be* pretty well looked after; at least, for some time. As for my soul, I hope that comparative wealth *is not going to* change my character to any marked degree. Of course, I know that many people who formerly ignored me or kept me at arm's length *will be willing to receive me with open arms*. But *I am going to see to it* that my friends remain to me exactly what they were before, and my enemies the same. Certainly, I *am not going to* turn my back on old chums, or be offhand with them. As soon as my passport is fixed up—I *am going to* Whitehall for it to-morrow—I *shall get a round-the-world passage* for myself and the family. As soon as that part of the arrangements is made, I *am going to* start getting the necessary outfit together. And then, when everything is ready, we *are going to* start. But that *is not going to* be for a couple of weeks yet, so come and see us whenever you feel like it. We *are always* at home to you. You *will be hearing* the definite date of our departure within a week or so. But there *is going to* be plenty of time to say good-bye, unless you happen to be on one of your trips.

We *are taking* the baby with us, though I am not very pleased at the prospect. I am afraid it is *going to be* an intolerable nuisance. However, we *are taking* a trained nurse along with us, and she *will take* the child off our hands a good deal.



Our itinerary, as I have planned it up to the present, *will be* something like this. We *sail* on the tenth for Cuba, where we *arrive* on the twentieth, or thereabouts. There, we *leave* the boat for another, and *cruise* right round South America. We *continue* up the Pacific coast to San Francisco, where we *land* and *stay* for a couple of weeks. Of course, we *are visiting* the principal ports on the way. From San Francisco, we *sail* to Japan, landing at Honolulu, which *will be* our stepping-stone to Asia. From Japan we *go* to India. From India we *pass* through the Red Sea and the Suez Canal to Italy, where we *are staying* for several months, visiting the principal cities. After touring Italy, Germany, France, and Spain, we *shall land* in England again, about eighteen months after setting out. So you see, this time next year, I *shall be* somewhere in Europe, doing . . . who knows what?

But I hear certain rattlings in the next room which indicate that my wife is *just about to call* me into lunch. I *was on the point of closing* anyway.

Let me know when you *will be coming*. Be good.

Affectionately yours,

PETER PAN.

2. Taking it all in all, life is a funny affair. When we were fourteen, we thought that we should be able to do everything worth doing, and know everything worth knowing, when we reached the ripe age of twenty-one. We *were going* to make our mark. We *were going*, in fact, to set the Thames on fire.

So far as I am concerned, I realize now that I *shall have finished* my life before I have begun to do even half the things that I thought I *should do*. Most of my ideas and projects have turned out mere castles in the air.

Next birthday, I *shall have been* on this planet forty years, and with very little to show for it. In another twenty years, if I am still alive, at best I *shall be having* difficulty in making ends meet; and at worst I *shall have gone* to the wall. Like the architect who invented a bomb-proof hut the day before the war ended, I *have always been just about to make* my fortune. But the opportunity has always just slipped through my fingers. Somebody once said: "I am the master of my fate; I am the captain of my soul." Did he say that when *he was just about to die*; or was it during his prime, in the pride of his manhood? I fancy it was in his prime. And when Cæsar, during the storm, quieted his sailors with his: "Fear not, you have Cæsar and Cæsar's fortune with you," did he know that *he was going to die* at the height of his power, by the hand of his best friend? When Napoleon announced to his court that *he started* on the following day for Russia, did he realize what a hot reception *he was going to get* when he arrived there, and that his power and prestige *would never recover* from the blow? None of all these great men was really master of his fate.

And all those laughing, carefree boys who left home in August nineteen fourteen, did they know how utterly futile *their sacrifice was going to be*? They thought that *they would be home for Christmas*, but what a Christmas *it was going to be*! They thought, and everybody with them, that *the war would bring out the best that was in them*; and so it did, in a sense. But did they anticipate that *they would come back* embittered and disillusioned, at best; and, at worst, sometimes even degenerate and vicious?

But it is an ill wind that blows nobody any good.



There were the profiteers. Did they foresee the wealth that *the war was to bring them*? Did they know that for years *they would be battenning on* the blood and misery and tears of the nation; and that *they were to become rich beyond the dreams of avarice* as a result? And did they gain this wealth because they were masters of their fate; or because Fate, their master, had decreed that *they should be born without scruples*, and at the right time?

It is no use making any bones about it. Such people will always manage to escape scot-free, and *it is going to be so* until the end of the chapter. In two thousand years from now, *the only difference will be that the simple and the upright and the brave will have been under the thumb of* the unscrupulous and the cunning and the cowardly for twenty centuries longer. No matter what *revolutions will have taken place, the same type will have survived*, to scourge and afflict the human race.

#### B. THE USES OF THE OTHER FUTURE FORMS.

61. Besides the use of "*shall*" and "*will*" (Lesson 4), the future can be expressed in the following ways.

(a) By using the *present-habitual* tense, to express a *settled plan* (par. 48). The verb "*to be*" followed by "*to*" can also be used (par. 3). *E.g.*, I *go* to Paris to-morrow. He *gets* his money next week. He *leaves* Waterloo at six, *catches* the boat for Dieppe at nine, *arrives* in Paris at seven, and *changes* there for Rome. I *am* to see her at six o'clock.

NOTE.—The preterite should be avoided in expressing past future in direct or indirect speech, owing to the danger of ambiguity. *E.g.*, "He said that *he went* to Paris on the following day" does not, in itself, show whether a past or a future action was referred to by the speaker.

(b) By using the *present progressive* of the verb "to go," followed by a *present infinitive* (par. 49). E.g., I *am going to write* to her to-morrow. He *is going to get* the money to-morrow evening. He said that he *was going to write* to her on the following day. He *was going* to get his money the next evening.

(c) By using the *present progressive* of verbs *other than* those which express *purely subjective states* (par. 49). E.g., John *is killing* the pig to-morrow. I *am speaking* at the meeting on Tuesday. He *is flying* to America the day after to-morrow. We *are walking* to Brighton on the tenth. He *is buying* a new car sometime this week. The King *is leaving* for Windsor soon.

NOTE.—Here, again, ambiguity should be avoided in the use of this form as a past future, in direct or indirect speech. Thus "He told me that *he was speaking* at the meeting on Tuesday" can refer clearly to the future only if the hearer happens to know that the remark reported was made on a day previous to the Tuesday referred to.

(d) By using the verb "to be" followed by "about" and a *present infinitive*, to indicate an *immediate future*. E.g., He *is about to sail* for Sweden. He remarked that he *was about to sail* for Sweden. He *was about to write* the letter, when I stopped him.

(e) By using the form "*just going to*" after the verb "to be" to express an *immediate future*. E.g., Is dinner ready? I *am just going to serve* it now. He *was just going to serve* the dinner as I entered the room.

(f) By using the verb "to be" followed by "*just about*" and an infinitive, or by "*on the point of*" and the "*ing*" form of a verb, to express a *very immediate future*. E.g., He *is just about to enter* the car. He *is on the point of going out*. He *is just on the point of posting* the letter. He *was just about to enter the car* when he was arrested. He told me that he could not grant me an interview as he *was on the point of going* to a board meeting.



(g) By using the *future-progressive* tense. *E.g.*, I *shall be going* to Venezuela next year. He told me that he *would be going* to Venezuela the following year. This tense is often used between friends. "I *shall be seeing* you to-morrow" is less stiff than "I *shall see* you, etc."

(h) By using a *future progressive*, to show that a future state or action will *begin before*, and *end after*, the point of future time indicated by the *adverbial*. *E.g.*, This time to-morrow I *shall be travelling* across France. He told me that at the same time on the following day, he *would be travelling* across France.

(i) By using the *future-perfect* tense, to show that the action or state will have *already ended before* the *future time* mentioned.<sup>1</sup> *E.g.*, I *shall have finished* my book before Mary arrives. He *will have passed* his examinations when he is twenty-five. She told me that *she would have finished* the book before Mary arrived. I knew that he *would have passed* his examinations when he was twenty-five.

(j) By using the *future-perfect progressive*, to show that a continuous state or action will *begin before a point of future time* and will, or may, *end after it*. *E.g.*, At six o'clock I *shall have been working* for eight hours. She told me that at six o'clock she *would have been working* for eight hours.

### C. EXERCISES ON THE ALTERNATIVE FUTURE-FORMS.

(a) Using the future forms treated of in this Lesson, change the Prose Passage of Lesson 8 into a description of what is going to happen to-morrow.

(b) Change the stories told in the Prose Passage of Lesson 9, and retell them as though the events described are going to take place on the thirty-first of next December, paying special attention to the uses of the future-perfect and future-preterite tenses.

(c) Rewrite the Prose Passage of Lesson 7, on the supposition that the events described will have begun

<sup>1</sup> This tense is also frequently used in the same way as the *future-perfect progressive*. (See the following paragraph.) Speaking in 1970 a man might say "In 1980 I shall have been in London ten years," i.e., between 1970 and 1980. (See par. 50, page 98.)

before ten o'clock to-morrow, and will probably continue after that time.

#### D. QUESTIONS ON THE PROSE PASSAGES.

What will Archie be glad to hear? What has Peter Pan just inherited? What will Archie realize? What will Peter be able to do from now on? What does Peter remind Archie about? What used Archie's favourite remark to be? What does Peter think about his body? And about his soul? What will many people who formerly kept Peter at arm's length be willing to do? What is he going to see to? What is he not going to do? What will he do after his passport is fixed up? When will he start getting the necessary outfit together? When is he going to start? Why may Archie come and see Peter whenever he feels like it? When will Archie be hearing the definite date of Peter's departure? At what prospect is Peter not pleased? What is he afraid of? What are they taking along with them? What happens on the tenth? What will happen in Cuba? Where does the voyage continue, after rounding South America? From San Francisco? From Japan? From India? After touring Italy, Germany, France, Spain? This time next year, what will be happening? What does Peter hear? What do the rattlings indicate? What was Peter on the point of doing, anyway?

What did we think when we were fourteen? What were we going to do? What were we going to set on fire? What do I realize now? What will happen next birthday? And in another twenty years at best? At worst? Why am I like a certain architect? What has the opportunity always done? What did somebody once say? What question do I ask with regard to this statement? What question do I ask about Cæsar in the storm? What question do I ask about Napoleon's state of mind on the eve of starting for Russia? What about the soldiers in 1914? What did they think about Christmas? What



did they think about the effects of the war on themselves? What do I suggest that they did not anticipate? What proverb indicates that some good generally comes even out of evil? What question is asked about the foresight of profiteers? About their knowledge? About the wealth they gained? What is it no use doing? How long will such people manage to escape scot-free? In two thousand years from now, what will the only difference be? What will the same type have done?

## INTRODUCTION TO THE ELEVENTH LESSON

### THE PASSIVE VOICE

English is almost alone among modern languages in using the verb "*to be*" with a *past participle* as its *only* way of forming the *passive voice*. The passive voice, of course, indicates that the subject of the verb, instead of acting, is *acted upon*.

The formation of the passive voice is easily mastered, for the rules are mechanical (par. 62-63). But the *use* of the passive voice is not quite so easy. English, like some other languages, often refuses to use the passive when, by the laws of logic, the student has the right to expect it to be used (par. 64). This is bad enough; but a further difficulty arises from the fact that, while we use some verbs in the active form *with a passive meaning*, other languages do the same, but *with different verbs*. Thus, while we say, "This room needs *cleaning*," when we mean "This room needs *to be cleaned*," a speaker of a Latin language will say, "It is much *to desire* that you should come," when what he really means is, "It is much *to be desired* that you should come."

In studying the passive voice, therefore, the student will do well to note, not merely the illogicalities of the

English language in this matter, but the illogicalities of his own. Otherwise, he is liable to be misunderstood. For, so far as English is concerned, "*much*," in the sentence "It is *much* to desire," is necessarily a pronoun, whereas in the sentence "It is *much* to be desired," "*much*" functions as an adverb. The meanings of the two sentences are quite different.

## THE ELEVENTH LESSON

### THE PASSIVE VOICE

A. PROSE PASSAGE. (See par. 367.)

There was once a village teacher in a country that *need not be named* here. This teacher *was afflicted* with partial blindness. He *had been deprived* of one eye as the result of infection from a dog with ophthalmia, which he had cared for. His blind eye *had been taken out*, and a glass one *had been inserted* in its socket in its stead. It *felt hard* to the touch, but was, in fact, quite comfortable. And it *wore well*.

Now the teachers in this country were a very happy-go-lucky lot; and it was quite usual for their pupils to be left alone for hours on end, while their masters gossiped with the neighbours.

One day our teacher wished to leave his class alone for half an hour or so; because a friend of his was passing by, and he wanted to ask him how the cows *were milking*, and whether the milk *was selling well*. He also wanted to know how the new houses put up by the Town Council *were letting*. They could talk the matter over in the bar across the way, and see how the new barrel of beer *tasted*.



All this the teacher wanted to do, but he *was held back* by one consideration. The children of his school were really unruly; and if they were left alone for any length of time, a pandemonium was sure to be raised in the classroom; and complaints *would be made* by the neighbours.

Suddenly, he *was struck* by a bright idea. In a trice his glass eye *was taken* out of its socket, and *placed* on the table. "Now, children," he said, "I am going out for a few minutes, and you *will require watching*. However, my eye *will be left* here, so that you *will be observed* all the time. If anything is done which *would not be approved* by me, it *will be seen* by my eye, and the culprit *will be punished* when I return."

The children seemed *to be very much impressed*, so the teacher took himself off very pleased with himself.

But when he returned an hour later, and drew near the school, it seemed as if Bedlam itself had been let loose in the classroom. The teacher was astounded. "Evidently," he thought, "I *have been outwitted*. I wonder how!"

As he entered the classroom, squibs were *firing off* by the dozen, and the room *was smelling* with the acrid scent of gunpowder. Toy drums *were beating*; tables *were overturned*; and the walls *were bespattered* with ink from ink-bombs which *had been thrown* during a miniature battle which *was still being fought out* as a manifestation of high spirits. In fact, in terms of the schoolboy's famous essay, a good time was being had by all. The scene *had to be viewed to be appreciated*. One glance showed that the whole place *required cleaning*, and that the furniture *needed mending*, before classes *could be resumed* at all.

The teacher wondered why the presence of his glass eye *had not been respected*. He looked round for it, but it *was not to be seen*. True enough, it was still on the table, but it *had been covered* with a hat !

If this story *does not read well*, it is because too many verbs in the passive voice *have been used* in writing it. An over-use of the passive makes a narrative stilted, and *must be avoided*.

## B. THE USES OF THE PASSIVE VOICE.

**62.** A transitive verb can be made *passive* by using a suitable tense of the verb "*to be*," followed by the *past participle* of the verb in question.

<i>Active.</i>	<i>Passive.</i>
to teach	to be taught
to have taught	to have been taught
I teach	I am taught
I am teaching	I am being taught
I taught	I was taught
I was teaching	I was being taught
I have taught	I have been taught
I had taught	I had been taught
I shall teach	I shall be taught
I shall have taught	I shall have been taught
I shall be teaching	I shall be being taught

NOTE.—The *future-progressive passive* "I shall be being taught" is seldom used. The passive forms of the *present-perfect progressive* (par. 59), and of the *future-perfect progressive* (par. 61 (j)) are never met with.

**63.** When an active verb in a sentence is made passive, the direct or the indirect object of the verb becomes the subject ; and the original subject, preceded by the preposition "*by*," usually follows the direct or indirect object of the new sentence. *E.g.*, I gave a book to John.



A book was given to John by me. John was given a book by me.

64. The following verbs are frequently passive in meaning, though they retain the active form :—

to feel	to let	to sell	to smell	to read
to taste	to wear	to fire	to beat	to milk

E.g., Your hands *feel* soft, i.e., When your hands *are felt*, they give a sensation of softness. This soup *tastes* nice, i.e., When *tasted*, it proves nice. This room *smells* horribly, i.e., It proves disagreeable when *it is smelt*. Your letter *reads* very well, i.e., It proves to be of good literary style when *it is read*. Houses do not *let* well in this district, i.e., They *are not easily let*. Wireless-sets *sell* well, i.e., They *are easily sold*. Good serge *wears* well, i.e., It *is worn out* only after a long time. The rockets *are firing* off well, i.e., They *function* well when they *are ignited*. The tom-toms *are beating*, i.e., They *are being beaten*. The cows *are milking* well, i.e., When *they are milked*, they give a lot of milk.

65. After verbs indicating *necessity* of some kind, the “*ing*” form of the verb (*q.v.*) is often used *instead of the passive infinitive*. E.g., The stairs *need sweeping*, i.e., The stairs *need to be swept*. This room *wants dusting*. The matter *requires careful thinking over*.

#### C. EXERCISES ON THE PASSIVE VOICE.

Turn extracts from Prose Passages in Lessons 7-10 into the passive voice, where possible.

#### D. QUESTIONS ON THE PROSE PASSAGE.

Where did a village teacher once live? What was his affliction? How did this come about? What had been done to the blind eye? What was the glass eye like? How did it wear? What were the teachers like? What was quite usual? What did our teacher wish, one day? Why? What did he also want to know? Where could

they talk the matter over? What advantage had this? What consideration held the teacher back? What would be the result of a pandemonium? What struck him suddenly? What happened to the glass eye? What would the children require? What would be the result of leaving the glass eye behind? What was the effect on the children? What seemed to have happened an hour later? How did the teacher feel? What did he think? What were firing off? What was the room smelling of? What about the toy drums? The tables? The walls? Describe the scene in terms of the schoolboy's essay. How could the scene be appreciated? What did one glance show? What did the teacher wonder? Was the glass eye visible? Was it still on the table? Why does this story not read well? What must be avoided?

## INTRODUCTION TO THE TWELFTH LESSON

### THE INFINITIVE

So varied are the uses of the *infinitive* in English that the student, after having studied this lesson, may well feel inclined to express his conclusion in the words, "When in doubt, use an infinitive." This would, of course, be an overstatement; but it is true that the uses of the infinitive in English are multifarious.

The infinitive can be used as :—

- (a) A noun subject (par. 66).
- (b) The noun object of a verb (par. 73*b* (d)).
- (c) An exclamation (par. 77*c*).
- (d) Adverbial clause modifying a verb, to express purpose (par. 73*c*), cause (par. 77*a*), occasion (par. 77*a*), or result (par. 77*b*).
- (e) An adverb qualifying an adjective (par. 78*d*).
- (f) An adjective (par. 69).



The infinitive can also replace the verb in :—

- (a) A conditional sentence (pars. 66-67).
- (b) A noun clause (par. 73a).
- (c) An adjectival clause (par. 73).
- (d) A subjunctive construction (par. 73b (b)-(d)).

Moreover, the infinitive can :—

- (a) Replace an indirect question (par. 70).
- (b) Introduce a parenthesis (par. 77).
- (c) Reintroduce a topic of conversation (par. 76).

In spite of these seeming complications, it is usual to find that students master fairly easily those rules whose correct application is a matter of thought ; and that they usually, in practice, tend to break rules which merely require *an effort of pure memory* for their mastery. This is particularly true of the use of those infinitives which are *not* introduced by *to* (pars. 79a-79g). These latter should, therefore, be given special attention.

Of special interest, also, is the use of the infinitive to replace the *subjunctive* after verbs or expressions of desire, command, etc. (par. 73b). The infinitive, in this use, has almost entirely ousted the true subjunctive in English (Lesson 14 (B)).

Since the terms are used a good deal in this lesson, it may be as well to explain what is meant by a *noun clause* and what is meant by an *adjectival clause*. Incidentally, clauses can also be used *adverbially*. (See par. 357.)

A *noun clause* is a sentence which functions in the same way as a *noun*. Such a clause may replace :—

(a) *The subject of a verb*. For instance, in the sentence “*John* died,” *John* is the subject of the verb *died*. And in the sentence “*Whoever committed the murder* died,” the clause *whoever committed the murder* is the subject of the verb *died* in exactly the same way as *John* is, in the first sentence.

(b) *The direct object of a verb*. E.g., In the sentence

"I know *Peter*," the direct object of the verb *know* is *Peter*. And in the sentence "I know *who did it*," the clause *who did it* is the direct object of the verb *know*, in exactly the same way as *Peter* is.

An *adjectival clause* is a sentence which does the work of an *adjective*, *i.e.*, it *qualifies* a noun. *E.g.*, In the sentence "*A black man* visited me to-day," the word *black* is an *adjective* qualifying the noun *man*. In the same way, in the sentence "*A man who had a dark skin* visited me to-day," the clause *who had a dark skin* is an *adjectival clause* which does exactly the same work as the adjective *black* in the first sentence, *i.e.*, it qualifies the noun *man*.

An *adverbial clause* is a sentence which does the work of an *adverb*, *i.e.*, it modifies a verb, to indicate the time, manner, place, etc., of an action. *E.g.*, *When he told me this*, I stood open-mouthed with astonishment. He has gone *where the good financiers go*. (For other adverbial uses see Lesson 30.)

## THE TWELFTH LESSON

### THE INFINITIVE

A. PROSE PASSAGE. (See also pars. 367-368.)

In the old days, it was said *to be* much easier for one *to get into* Spain, than *to get out of* it. I found this *to be* very much the case on one occasion, when I decided *to arrange* for Mary and myself *to go* on a holiday-trip to England, *to visit* our relatives. Of course, I ought *to have had* everything fixed up weeks ahead; but this I had quite neglected *to do*, and had let everything hang over to the last minute. It had been imprudent *to do* this, and now there was no time *to lose*. I had *to spend*



two days rushing from pillar to post, from agency to agency, to find out about fares and sailings from the northern Spanish ports. I was prepared to do anything rather than travel overland. But I had to pay for having left everything over to the last minute. By night, I was completely done up.

I had also several visits to pay to my bank. A friend of mine whom I had happened to meet had advised me to change my money before I left, and told me how to do it. It is usually cheaper to buy sterling in Madrid, than sell pesetas in London. I rather wished to make my funds go as far as possible; so I went to my bank, to try and get them to let me have some English currency. After all, why not save a little money if one can. Few people have money to burn.

At first the bank did not want to let me have it. But in the end, they agreed to, because my friend persuaded them to. He was a useful man to know. I had to wait twenty-four hours for it, though, as it was difficult to obtain the sum I wanted at such short notice. Even then I had to pay sixty pesetas to the pound. At first I refused to accept the rate, as I considered it to be exorbitant; but in the end, I had to give in.

I was also lucky enough to get a boat to travel across on; and the agent congratulated me on having managed to strike the best one on the route. At the time, I did not suspect him to be laughing up his sleeve at me. I understood him to say that she was second to none for luxury and speed—a boat, to put it mildly, to gladden any traveller's heart—and I believed him to be telling the truth, and did not hesitate to book a cabin. It would have been better for him to remember to tell me that she rolled like

a porpoise and pitched like a rocking-horse; and that, in fact, she had no equilibrium at all, to speak of. That means something, in the Bay of Biscay! I am not a man to grumble, and I am the last person in the world to make a fuss, but I should have liked to write and tell him, afterwards, what I thought of his boat and of him. To have done so, would have relieved my feelings. Not to put too fine a point on it, it does not seem like playing the game, as he should be the first to admit, to endeavour to get people to book a cabin on a ship, without telling them what they are up against. I am beginning to become a cynic with regard to travel agents' clerks. Had I known, I should have arranged to get a smaller but steadier boat to travel on. It would have been better to do this, than suffer the discomfort we did. I should never have consented to go on the ship, had I known. But when I did know, it was too late to change.

I suspect the agent led me to believe it to be comfortable, in order to get me to buy the tickets. I was only another victim to make a commission on. I should like to invite him to make a trip on that boat himself. He would not care to repeat the experiment, I am certain. He might not be so ready, then, to advise people to travel on it.

Anyway, I asked him to be good enough to have the tickets made out at once, and told him to have them ready when I dropped in. This he promised to do.

Mary—I have the honour to be her husband—was supposed to be packing; so I went home, expecting to find it done. She had been in doubt whether to take a trunk, though personally, I had thought that we ought to. "Why not just take a few suitcases to carry our things in?" she had suggested. "We really don't need to take very



much with us on such a short trip." So I had told her to go ahead and try and get it done as soon as possible. But I didn't know my Mary. It was no use beseeching her *to hurry*, or requiring her *to be* ready at a certain time. She is not the person *to hurry* for anybody. She says she is not a servant, *to be rushed* or ordered about. If only she would learn *to be* punctual! I wish someone would teach her *to be*. *To be* frank, I am *coming to believe her to be incorrigible.* I suppose one *gets to accept* that sort of thing as unavoidable, after a few years. What she had led me to believe would be a "few" suitcases, *turned out to be* six. It seemed a lot of luggage *to travel* with. She had been pleased to fit us out with clothes enough *to take us round the world.* Why she had felt compelled *to do this,* passes my understanding. Afterwards, I *had to try and get* the suitcases into our railway compartment, and succeeded. But I got into hot water all along the route. We were not the only ones *to want to put* our luggage on the racks. Our fellow-passengers wanted *to put* theirs on as well, *only to find* that we had left no room *to speak of.* It was enough *to make* anybody angry. When they tried *to dump* their suitcases in the corridor, the conductor would not *have them do it.* They tried *to convince* him that it was nothing to make a fuss about; but he answered that corridors were *to walk* through, not *to store* luggage in. The poor people were just bursting to tell us a thing or two; but we pretended *not to understand* Spanish, when they tried *to protest.* If they had guessed *us to be* as conversant with their language as we really were, they would have had plenty to say. But we were not so foolish as *to betray* ourselves; and we found it very convenient, *to say the*

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*least, to be foreign.* In the end, after someone had pressed him to accept a little present, the conductor relented. He was not the kind of man *to resist* the right kind of approach.

When we changed stations, and though I was unwilling to, Mary wanted me *to carry* all the luggage. She is, *to say the least*, an unsatisfactory person *to travel with.* "I won't *have you waste* money on tips," she said. "And in any case, *why have* a porter *do it*, when I have a great hulking husband *to do it for me?*" I did not know whether *to laugh* or *to be angry.* But I am not the man *to work* when there is no necessity for me to. So I answered, "Why not?" There were the porters *to turn to*, bigger and more hulking than I was, and able and willing to do the work. Indeed, they had nothing *to do*, but carry suitcases. And here was I, struggling unnecessarily under a ridiculously heavy load. I was *not a camel*, *to have my back broken.* If backs were *to be broken* at all, *better let* the porters *break* theirs, *than break* mine. I really believe that *to have done* it myself would have meant a hernia. In any case, it is foolish *to take risks.* So I went on strike, and in the end she gave way. She is shrewd enough *to see* when I have really made up my mind. So up went the baggage on to a porter's back. It took him three trips *to transfer* it all. When he had finished, he had no breath left to speak of. And the beauty of it is that Mary *had us drag* all that luggage all those weary miles to England, *only to leave* half of it unopened, when we did get there. About the only thing she forgot *to bring* was the dining-room table. Or, perhaps, she had no suitcase *to pack it in.*

*But to get back to the packing.* I got home *to find*



that there was still more than half of it *to do*. I was at my wit's end *what to do*, for I saw it *to be impossible for us to catch* the train at this rate. *To have* bought the tickets and then *missed* the train would have been, *to say the least*, a shame. But it is difficult, as I have said before, *to make* Mary hurry. She prefers to take her time, and hates *to be rushed*. And, though she is *good to look at*, she is *quick to get angry* and *slow to cool down*. *To try to speed her up*, is *to make* her excited and *bad tempered*. Nor would she let me *help her pack*, for she hates me *to touch* her things. But with only an hour *to spare*, the packing *to do*, and the city *to cross*, I could *not but be* impatient, though usually I am *slow to rouse*. I *had* either *to accept* the prospect of missing the train, or take the law into my own hands and simply *throw* the things into the suitcases without folding them. There is a time *to be easygoing*, and a time *to be firm*. And this was no time *to mince matters*. So in went the things, helter-skelter, filling the cases to bursting point. I was *willing to burst* a dozen suitcases, *to catch* that train. *Better that than delay* our departure. So, within twenty minutes or so, we were ready *to go*, and I was trying *to find* a taxi *to take* us to the station. When we got to England, Mary *had to have* everything ironed again. I could *not but feel* satisfaction *to see* her face as she unpacked. Perhaps it will teach her *not to put things off to the last moment*.

But to get back to my search for a taxi. It seemed almost too good to be true, but I found one almost immediately, and requested the driver *to hurry* and *get* us to the station *in good time*. He said that in his capable hands we had *nothing to worry about*. He went further. He

swore *to have* us there in time, even if he swung for it. "In you get," he said, and off started the taxi. I shall never beg a Spanish taxi-driver *to hurry* again, for he was as good as his word. How, on that *ever-to-be-remembered* drive, he managed *to get* us to the station alive, passes my comprehension. The Puerta del Sol is not the best place in the world *to drive through.* As I *felt* the car *bump* and *sway*, and *heard* the engine *roar*, and *noticed* the traffic *scatter* like chaff before us, I thought that he had done for us. He was certainly a reckless fellow *to be driving* a car. I cannot bear *to think* of it even now. It was useless *to tell him to mind out.* He was not the man *to worry.* Other people could do that. In any case, he said, there was *no danger to speak of.* He was not satisfied merely *to race.* He did everything *but climb* over the cars in his way. He was, *to use the expression literally,* a dangerous man to cross! It must have been a sight to take anybody's breath away, *to see* that taxi *career* round each corner and *dodge* the traffic at breakneck speed. Though scared, I could not *but smile to see* the faces of the people whose cars we grazed or frankly bumped. They protested loudly, *only to be ignored,* as away we drove. I may have instructed my driver *to hurry,* but I did not order him *to destroy Madrid in the process.*

After having taken our lives in our hands a dozen times, we got to the station, *strange to relate,* quite safely, *to find* the train still there, and with a few minutes to spare. *Strange to say,* Mary was rather disappointed *to see* the station. She was just *growing to like* the thrill.

As we drove into the station, and *to our dismay,* there was a long line of police cars strung along behind us,



in full cry. Their occupants surrounded our taxi-driver. They seemed *to have much to say* to him. Leaving him *to explain* matters as best he could to the outraged guardians of the law, we began *to look* for an empty carriage. As I was partly *to blame*, I hope our driver did not do his best for us only to get into trouble. If they did arrest him, he did not have a leg to stand on. But I wish someone would teach me *to drive* as he did.

Some friends of ours were waiting on the platform *to see us off*, but we hardly had time *to say* more than "hullo" to them. We were almost the last passengers *to arrive*. "In you jump," I said to Mary, and bundled her into a compartment. There is a time *to be gentle*, and a time *to be brusque*. Up went the mountain of luggage into the racks; down plumped Mary in a corner seat; and away went the train. Phew! It was a close shave.

#### B. THE USES OF THE INFINITIVE.

66. The *infinitive* can be used to replace *both* verbs in *simple statements of cause and effect* (past or present) (par. 38). This infinitive construction strengthens the *inevitability* of the effect resulting from the given cause. E.g., *To live* in London in November is *to know* what fog means, i.e., *If you live* in London, *you learn* what fog means. *To have known* him is *to have loved* him, i.e., *If you knew* him you necessarily *loved* him.

67. In the following types of conditional sentence, the infinitive can replace the verb which expresses the *condition*, most usually when the subject of the *result* clause is "*it*." The infinitive then becomes the *subject* of the clause indicating the *result*. If the infinitive has a subject *of its own*, this subject, preceded by *for*, is placed *in front of* the infinitive.

(a) When the fulfilment of the condition is *enter-*

swore *to have* us there in time, even if he swung for it. "In you get," he said, and off started the taxi. I shall never beg a Spanish taxi-driver *to hurry* again, for he was as good as his word. How, on that ever-to-be-remembered drive, he managed *to get* us to the station alive, passes my comprehension. The Puerta del Sol is not the best place in the world *to drive through*. As I *felt* the car *bump* and *sway*, and *heard* the engine *roar*, and *noticed* the traffic *scatter* like *chaff* before us, I thought that he had done for us. He was certainly a reckless fellow *to be driving* a car. I cannot bear *to think* of it even now. It was useless *to tell him to mind out*. He was not the man *to worry*. Other people could do that. In any case, he said, there was *no danger to speak of*. He was not satisfied merely *to race*. He did everything *but climb* over the cars in his way. He was, *to use the expression literally*, a dangerous man to cross! It must have been a sight to take anybody's breath away, to see that taxi career round each corner and dodge the traffic at breakneck speed. Though scared, I could not *but smile to see* the faces of the people whose cars we grazed or frankly bumped. They protested loudly, *only to be ignored*, as away we drove. I may have instructed my driver *to hurry*, but I did not order him *to destroy Madrid in the process*.

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(a) When the fulfilment of the condition is *enter-*

*tained* (par. 39). E.g., *To go there to-day will be dangerous. For me to go there to-day will be dangerous.*<sup>1</sup> *It will be dangerous for me to go there to-day* (par. 7 (B)). *If I go there to-day it will be dangerous.*

(b) When the fulfilling of the condition is *unlikely* (par. 41). E.g., *To see him would be madness. For me to see him would be madness. It would be madness for me to see him. If I saw him, it would be madness.*

(c) *Past condition unfulfilled* (par. 46). E.g., *To have done that would have been suicide. For him to have done that would have been dangerous. If he had done that, it would have been suicide.*

68. The infinitive can also be used to replace the *anomalous finite of an adjectival clause*. E.g., He had not a stone on which *to lay* his head, i.e., on which *he might lay* his head. *To know* the worst is the one way whereby *to better* it, i.e., whereby one *may* (or *can*) better it. He has much *to say*, i.e., much *which he can say*. This is the best part of the garden *to grow flowers in*, i.e., *in which one can grow flowers*. There is an hour *to go* yet, i.e., an hour *which must go*. There is still plenty of work *to do*, i.e., *which must be done*. He has a visit *to pay*, i.e., *which he must (ought to) pay*. There is one more river *to cross*, i.e., *which must be crossed*. On an *ever-to-be-remembered* occasion, Columbus crossed the Atlantic, i.e., on an occasion *which must (ought to) be ever remembered*. There is nothing *to make a fuss about*, i.e., *about which one need make a fuss*. There is no rain *to speak of* in the Sahara, i.e., *which can be spoken of* (worth mentioning). There is no one here *to speak to*, i.e., *to whom one can speak, who can (may) be spoken to*. Alexander sighed for fresh worlds *to conquer*, i.e., *which he could conquer*. I want something *to drink*, i.e., *which I can drink*. I have no information *to go by*, i.e., *which I can go by*. He is not the man *to do* such a thing, i.e., *of the type who would do such a thing*. She was not the person *to misbehave*, i.e.,

<sup>1</sup> "It is dangerous for John to drive a car" may mean danger either for John or for pedestrians. To show that the danger is exclusively John's one would have to say something like "To drive a car is dangerous for John."



*who would misbehave.* It was a sight to gladden one's heart, i.e., *which would gladden one's heart.*

69. Preceded by the verb "to be," the infinitive can be used *adjectivally* to replace an anomalous finite followed by the *passive* infinitive. E.g., It was much *to be recommended* that you should be careful, i.e., it ought to have *been very much recommended*, etc. It was commendable. John was *to blame*, i.e., John was blameworthy. John *had to be blamed*.

70. *Should* in *indirect* questions may be replaced by the infinitive. E.g., *To be* or not *to be*. That is the question, i.e., The question is, *whether one should exist or not exist*. He is in doubt *whether to act* or not, i.e., He is in doubt *whether he should act* or not.

71. *Should* in clauses which express *the grounds* for the statement in the principal clause, may be replaced by an infinitive. E.g., What a strange little mortal he is, *to be* the ruler of a mighty nation, i.e., What a strange little person he is, that *he should be* the ruler of a mighty nation. He was no servant, *to be ordered about* like that, i.e., He was no servant, that *he should be ordered about* like that. (The *reason* for the statement *He was no servant* is inspired by the fact of *seeing him treated as one*, by being ordered about.) You are a fool *to do* it.

72. The infinitive may replace the verb in a question, *elliptically*. E.g., All I need is the money. Ah, but how *to get* it?

73. After *first*, *last*, *one*, or *only*, the infinitive may replace *the indicative* verb of an *adjectival* clause. E.g., He was the first *to do* it, i.e., He was the first *who did* it. He was the only one *to come*, i.e., He was the only one *who came*. He was the last *to arrive*, i.e., He was the last *who arrived*. England was the first country *to develop* railways, i.e., England was the first country *which developed* railways.

**73a.** The following verbs can be followed by an *accusative and infinitive* to replace a *noun clause* with an *indicative verb* :—

suspect	think	believe	know	suppose	take	realize
gather	expect	see	find	guess	understand	
consider	feel (think)		imagine			

*Examples.*—Because of his accent, they thought *him to be* a Pole, i.e., Because of his accent, they thought *that he was* a Pole. Some people still believe *the world to be* flat, i.e., *that the world is* flat. The police knew *the murderer to be* hidden in the forest. If you suppose *him to be* a liar, why do you consult him? I did not realize *him to be* as sick as he turned out to be. His mother understood *him to be* preparing for an exam. They suspected *her to be* a spy. John saw *him to be* cleverer than he had thought. They found *him to be* the man they had been looking for. I should guess her *age to be* about forty.

**73b.** The infinitive is used to indicate an action to which that of *the principal verb* (transitive, passive, or reflexive) is in some way *directed*. This eliminates the necessity for the use of the *subjunctive*. The following verbs are therefore followed by an infinitive.

(a) Verbs followed *immediately* by an infinitive :—

hesitate	care	try	endeavour
arrange	manage	swear	undertake
agree	refuse	consent	learn
attempt	threaten	fail	forbear

(b) Verbs followed by an *accusative* and an *infinitive* :—

beseech	instruct	encourage	influence	request
order	invite	press	advise	tell
oblige	force	compel	permit	cause
teach	show how	allow	take (guess)	

(c) Verbs followed by an *accusative*, and an *infinitive without to*. (Par. 81 (b).)

make	let	help		have
observe	see	hear	feel	smell
watch	notice	perceive		



(d) Verbs which can be followed *immediately* by an *infinitive*, or by an *accusative* and an *infinitive* :—

ask	beg	want	wish	prepare	love	intend
like	prefer	desire	bear	dislike	hate	
choose	trouble	mean	expect	decide	determine	

NOTE.—For those of the above verbs which can take the “*ing*” form as well as the infinitive after them, see the following Lesson.

*Examples.*—(a) I should hesitate *to give* an opinion on the matter. I do not care *to go* to the cinema too often. You must try *to concentrate* more. I shall endeavour *to do* it as quickly as possible. If you are prepared *to advance* one-half of the money. I can arrange *to raise* the other half. Peter said that he could not manage *to come* sooner. He swore *to do* it. The Government have undertaken *to rearm* within the year. He agreed *to come*, under certain conditions. The girl consented *to marry* him, but her parents refused *to sanction* the wedding. You must learn *to do* as you are told.

(b) They besought *the King to have mercy* on her. The Attorney General has instructed the *police not to arrest* in such cases. They encouraged *the child to read* a good deal. The special circumstances influenced *him to take* an immediate decision. I must request *you to leave* the house immediately. The Captain ordered *the sailors to come* on deck. She has just invited *me to go* to the cinema with her. Please do not press *me to stay* any longer. He told *the servant to make* tea. The law obliges *all able-bodied Frenchmen to serve* in the army. They forced *the refugees to leave* the country. In the end he compelled *Gerald to accept* the offer. I cannot permit *you to take* such liberties. The leak caused *the ship to sink*. When a young lady is to be presented at Court, they teach *her how to curtsy* properly. They show *her how to walk* correctly. He was allowed *to enter* the house. They allowed *him to enter* the house. He helped *his son to do* the work. I should take her to be forty.

(c) I cannot have *you do* that. They let *him see* his sister. It would be wrong to leave *him starve*. You must help *him do* the work. The police heard *him approach*, and observed *him enter* the room, where they heard *him open* the safe. The thief did not notice *them follow* him. For a few minutes they watched *him work*, and then he felt *one of them touch* him on the shoulder.

(d) England has asked *France to take part* in the negotiations. John asked *to go* home. France begged *to be excused*. I want *to see* the play, and I want *you to see* it too. The Prime Minister wished *to make* a speech, but the rest of the assembly wished *him to be* silent. I must prepare *her to receive* the news. Peter prepared *to go*. I love *to go* to the cinema, and I love *you to come* with me. Some people prefer *to go* to the theatre. I prefer *cheese to be* toasted. Cromwell did not desire *them to condemn* Charles. He desired *to escape* the responsibility. I cannot bear *to hear* people grind their teeth. I cannot bear *people to grind* their teeth. I hate *to wake* with a headache. He hates *plays to be* too long. He chose a *tractor to do* his ploughing. Peter chose *to remain away* from the party. Please do not trouble *to get* me a cup of tea. May I trouble *you to pass* me the salt? Mary always means *to be* in time. His mother means *him to be* a parson. I expect *to be* there by six. The weather-prophets expect *it to rain* to-morrow. I cannot decide *to buy* it until I have seen it. The cold weather decided *John to remain* at home. He is determined *to cross* the desert, come what may. A combination of circumstances determined *him to change* his course.

73c. So also, the infinitive can be used after *any* verb, to indicate the *purpose* which actuates the *subject* of the *principal verb*. E.g., *I bought a machine for slicing potatoes, to cut tobacco, i.e.,* Though the machine was put on the market as a potato-slicer, *my purpose* in buying it was to cut tobacco with it. *One eats to satisfy one's*



hunger. *He starts work early, so as to have more free time. She washes her woollens in tepid water, so as not to shrink them. He bought the goods in large quantities, in order to get them cheaper. In order to hear better, he sat in the front row.*

Notice the difference between the following :—

*He descended to sell matches.* (Expresses the subject's purpose in going downstairs.)

*He descended to selling matches.* (The "ing" form expresses the result of the subject's social downfall.) (See par. 81 for an explanation of the prepositional use of *to*.)

74. *Gradual progress* is expressed by the following verbs and an infinitive :—

come      grow      get      begin      start      commence

*Examples.*—As time went on, he came to love her very dearly, and she grew to reciprocate his affection. He was beginning to think himself the happiest man in the world, when he began to notice that she was starting to pay too much attention to the young man next door. The latter, he observed, was beginning to accept her advances with some pleasure, and was commencing to appear at the garden gate rather too often.

75. When the following verbs have *personal-pronoun* (not anticipatory) (pars. 2, 7 (A)) or *noun* subjects, they are followed by the infinitive :—

happen      chance      seem      appear

*Examples.*—He happened to be there when I arrived, and Mary chanced to be there also. He seemed to be uneasy, because Mary seemed to want him to do something rash, and he appeared to be unwilling.

76. When, after a digression, the speaker wishes to return to the topic originally under discussion, he will do so by means of an infinitive, with or without *but*.

*E.g.*, What you say is very interesting, but beside the point. *To get back* to the French crisis, my opinion is . . . *But to get back* to what we were talking about . . .

77. The infinitive can be used *parenthetically*, most frequently after the verb *to be*. *E.g.*, He is acting, *to say the least*, rather rashly. He is behaving, *not to put too fine a point on it*, like a madman.

77a. The infinitive is used after a verb sometimes preceded by "*but*," to indicate *what occasioned* the activity indicated by the principal verb. *E.g.*, I could not *but smile to hear* her talking in that way. He could not *but regret to hear* that the child had lost his father. I smiled *to hear* her talking in that way.

77b. The infinitive may follow a sentence describing an *action*, to indicate the *result*, generally *unexpected* or *unwelcome*, of the action. *E.g.*, He returned home, *to find* his wife gone. He applied for the post, *only to be turned down*. He has only to speak, *to show* what he is.

77c. The infinitive can introduce an exclamation. *E.g.*, *To think* that Mary should do such a thing !

78. After a *noun*, an infinitive (*usually followed by a preposition*) may be used to show the *use* of the thing represented by the noun. *E.g.*, He has bought a scythe *to cut grass with*. He has bought a car *to go to work in*. It is mine, *to do what I like with*.

78a. After *abstract* nouns of *action* or *quality*, the infinitive shows the *object* or *application* of the noun. *E.g.*, He is conscious of an inclination *to be lazy*. I have the honour *to be* a Member of Parliament. He showed little willingness *to work*.

78b. After *time*, *room*, *place*, and similar nouns the infinitive replaces an adjectival clause containing *can*, *could*, or *should*. *E.g.*, There is no room *to swing* a cat, here, *i.e.*, There is no room in which one *could* swing a cat. There is a time *to weep*, and a time *to laugh*, *i.e.*,



There is a time *in which one should weep*, and a time *in which one should laugh*. He has no place *to go to*, i.e., *to which he can go*.

**78c.** The passive infinitive may follow *a noun or an adjective*, to express *logical consequence*. *E.g.*, He is a slave, *to be treated as such*. I am not mad, to be treated in that way.

**78d.** The infinitive may follow *an adjective*, to indicate *why* the adjective is used in this particular case. This is especially so after adjectives :—

- (i) Preceded by *too*.
- (ii) Preceded by *so* and followed by *as*.
- (iii) Followed by *enough* or *for*.

*E.g.*, Apples are *good to eat*. He is *useful to know*. Cider is *nice to drink*. I am *ready to go*. He is *swift to anger*, and *slow to forgive*. *Horrible to relate*, he was killed last night. *Strange to say*, he has never been in the British Museum. He is *too old to work*. He is not *so mad as to do it*. He is *foolish enough to do it*. The weather is not *bad enough for me to stay inside*. *It is too good to be true*.

**79.** *To* is *suppressed* before the infinitive in the following cases. (See also par 73b (c)) :—

**79a.** After *the anomalous finites* (par. 9), except the following :—

have to (obligation)	am to, etc. (settled plan, obligation)
used to	ought to

NOTE.—(1) To make an emphatic repetition of a verb still more emphatic, the infinitive which usually follows an anomalous finite can go *before*, in front of the *subject*. *E.g.*, I have told you *to work*, and *work* you *must*. John ordered him *to go*, and *go* he *did*.

(2) When *need* and *dare* are *not* used as anomalous finites (pars. 9, 16), they are followed by an infinitive *with to*. *E.g.*, Peter *needs to study* more. He *does not need to go*. He *dares to lie* to me.

**79b.** After *why*, when the following infinitive is accompanied by the idea of *should*, *ought to*, *it is not worth while*. *E.g.*, If you have plenty of money, *why work*? You are not going to die, so *why worry*? *Why lose* your temper over a little thing like that?

**79c.** After *better*, in sententious remarks. *E.g.*, *Better be* poor and able to enjoy life, than rich and crippled.

Sometimes the whole infinitive is suppressed. *E.g.*, Be careful when you cross the street: *better safe* than *sorry*! *i.e.*, It is *better to be safe* than *to be sorry*.

**79d.** After *but* following *can* or *do*, and after *than* when the latter introduces *the second term of a comparison*. *E.g.*, He *did* everything *but murder* him. I *cannot but think* that you are wrong. A man *can but do* his best. He *could* not do less than *smile* at her behaviour. It is better to delay *than act* foolishly.

**79e.** When the *second* of two infinitives joined by *and* indicates the *proposed result* of the action. *E.g.*, He promised *to come and see me*. I promised *to try and persuade* his brother. He ought *to have come and seen me*.

**79f.** After *the first* of a series of infinitives indicating *a series* of actions. *E.g.*, His idea was *to go* to London, *catch* a train for Dieppe, *cross* Europe, and *sail* for India. His idea was *to have gone* to London, *caught* a train for Dieppe, *crossed* Europe, etc.

**79g.** After *the first* of a series of infinitives expressing *purpose*. *E.g.*, He is studying French *to prepare* for business, *broaden* his culture, and *get* more out of his trips to Paris.

NOTE.—When an infinitive is used to replace another verb, often only *to* is retained, and the infinitive itself and its complement are *suppressed*. *E.g.*, They invested their money in wild-cat shares but I refused *to*, *i.e.*, I



refused *to invest my money in wild cat shares*. Though I didn't want *to*, they persuaded me *to go*.

80. The infinitive should not be *split* in writing. That is, an adverb should not be placed *between to* and *a following infinitive*. E.g., *Incorrect form*. I am unable *to thoroughly* understand the problem. *Correct form*. I am unable *to understand* the problem *thoroughly*. I am unable *thoroughly to understand* the problem.

The split infinitive is, however, often heard on the lips of educated people in conversation. Its use in speech cannot, therefore, be absolutely condemned.

NOTE.—The adverb *not* is *always* placed *before* the infinitive and *to* (see par. 9 (e)). E.g., He told me *not to go*.

C. In the following passage, where possible, use *infinitives* in accordance with the rules laid down in pars. 68-78c :—

Charles the Fifth, Emperor of the West and King of Spain, decided that he would hold his Court in Toledo. He had found that this was the most convenient place. All the nobles were summoned, in order that they might pay him homage. There were also a large number of festivities which they could attend. Charles also sent an invitation to the Duke of Burgundy that he should come, in order that they might hold a consultation. Charles did not like doing this, but the business was important ; and in any case, he felt that he had a debt of hospitality which he ought to pay to Burgundy. For Charles was fighting the French at the time, and he had found that Burgundy's help had been very useful. Burgundy was in the neighbourhood, and the least that

Charles could do was to offer him hospitality. The difficulty was in arranging that he should get adequate accommodation. On the one hand, it was necessary that Charles should treat his guest well, and find a place in which he could be put up in accordance with his high rank. Charles did not wish that such a valuable ally should be offended by any suspicion of being slighted. On the other hand, Charles guessed that Burgundy was unpopular with the Spanish nobility. But he had to choose between the sentiment of the nobles and Burgundy, and he chose cultivating Burgundy. The nobles realized that Burgundy was a useful ally against the French, but, putting it mildly, they felt that he was a traitor to his own people. And, though they accepted the help of a traitor, it was too much to expect that they should consort with him, or receive him into their homes. They could not bear having to treat him as an equal and a friend, especially as they suspected that he was at heart a traitor to their cause as well. He was a man who would betray his own brother, in order that he might further his own ends. Charles's problem was, how he should persuade the Spanish nobles to adopt a different attitude, in order that the visit might be successful. It was going to be difficult. The nobles required of a man that he should be honourable as well as useful . . . like the English Prime Minister of whom it was said that he remarked that he believed certain members of his Cabinet were unfit to be invited to his house. Several members of the Cabinet must, putting it bluntly, have had guilty consciences, for each of them thought that he was the one referred to, and there was trouble. It happened that the one man who could entertain Burgundy adequately was



Count Benavente. He was the only one who had a mansion in Toledo big enough for the purpose. In most of the poky residences, there was hardly room in which one could swing a cat. But Benavente was the leader of the opposition to Burgundy. Charles knew that this was the case. But "It is better," he thought, "that I should keep Burgundy in a good humour and offend Benavente, than that I should offend Burgundy and pander to an old crank." So Charles sent a message to Benavente that he should come to see him. Benavente presented himself with his hat on. For grandes of Spain were the only ones who kept their hats on in the royal presence. This was in order that they might show their independence. Charles, who combined a sense of humour with his German blood, and was not a man who would object to local customs in his Empire, made no comment. He was gradually reaching the point of understanding the Spanish character. So he went straight to the point. "Count Benavente," he said, "I desire that you do me a favour."

"My house can confer no favour on yours," answered Benavente amiably, though he didn't mean it. "But we Benaventes hold it as a privilege that we should serve our King whenever we can. We believe that this is the greatest glory of our house. Your Majesty may recall, for example, an occasion which should never be forgotten, when——"

"Quite!" interrupted Charles hastily. He knew what was coming; and, once bitten, twice shy. For the ceremony of creating a grandee involved the narration by the latter of his own and of his family's exploits in the service of Spain; and, as none of the grandes had any

talents worth mentioning, as raconteurs, Charles was reaching the point when he dreaded hearing them. And he had found that Benavente was even more loquacious than most, and that he loved talking. So, "Quite!" repeated Charles. "You needn't trouble going into that now. Let us get back to my motive in summoning you here. As you know, I expect that the Duke of Burgundy will visit Toledo within the next week, for the purpose of having a consultation with me. And I expect that the diplomatic consequences of the visit will be far-reaching. It is therefore essential that the Duke should be entertained in style. There is nobody whom I can turn to but you. I know that Burgundy is badly thought of by your set. I cannot use force for the purpose of making you receive him. But I should be obliged if you would instruct your servants, that they make the necessary preparations in order that he may be adequately accommodated. I ask that you do this at once, and I beg that you do it with a good grace." There was a pause. Charles observed Benavente's face getting red, and his voice choking with anger, as he began speaking. Charles felt the tension growing, but remained calm. "Sire," said Benavente haughtily, "whenever a King of Spain has looked for somebody who could serve him, we Benaventes have always been the first who have answered the call. Indeed, we have always been the first who have been asked. We have even gone out of our way for the purpose of looking for opportunities by means of which we might serve. But, if I may be frank, such services have hitherto redounded to the King's honour and our own. I come expecting some honourable commission, and I am asked to put up a cad and a traitor.



Never have the Benaventes kept houses in which traitors could be entertained. We are not low-class innkeepers, that we should receive the dregs of Europe. I hate placing obstacles in the way, but I am not the type of man who would consort with Burgundy. He is a traitor, and should be ostracized as such. I will not descend to defiling my home. Why should you put me in the position of refusing? I beg that you excuse me."

Charles was good humoured, but he knew how to be firm as well. And he was gradually getting impatient. He could not have the *grande*s defying him. He had tried gentleness, and had only been rebuffed. He saw that he could not persuade Benavente into doing his behest. Experience had taught him how he should handle such a situation. "I understand that you refuse," he said coldly, "I accept no refusals from my subjects. Moreover, it is impossible for me not to think that you are being unduly fastidious. For there is nothing in my request about which anyone need make a fuss. I know that there is much which can be said in favour of your attitude, and I dislike having to insist. But there is a time when one should make concessions to public necessity, as well as a time when one should be fastidious, and this is an occasion when one should make concessions. I have asked a favour of you, and have only received what is tantamount to a refusal. So I must make it an order that you put Burgundy up. You have a week, and there are plenty of preparations which must be made for his reception. If any hitch occurs, I shall consider that you, and you alone, are blameworthy. I am only doing this for the purpose of furthering Spain's interests; and I have the right to expect that you should co-operate."

Benavente pressed his grandee's hat more firmly down, for the purpose of showing his disgust, and scowled. Charles noticed him doing it, and could not avoid smiling when he saw how angry the man was. "Your Majesty has pressed for my obedience," said Benavente, and I will obey, in so far as my house is concerned. I will leave food that Burgundy may eat, and wine that he may drink, and beds in which he and his company may sleep. But on the eve of his arrival, I will be called to the bedside of my sick mother in Ciudad Real. I will not return, until I know that Burgundy is riding out of Toledo. And, in any case," he added grimly, "why should I worry? I can always fumigate my house, for the purpose of cleansing it from all traces of vermin!"

"Very well!" said Charles, doubting whether he should laugh, or whether he should show anger. "If you prefer staying away, do so by all means. All I ask is that you do nothing to show your feelings openly." Secretly, Charles was relieved that he had got his way so easily. For Benavente, at the most moderate estimate, was powerful, as well as proud; and Charles hesitated in alienating the loyalty of such a man. And even though this was a time when it was necessary to be firm, Charles used every endeavour in order that he might not offend Benavente too deeply. For Benavente was not a man who would tolerate much pressure. So, Burgundy arrived, but found that Benavente had been called away. However, he was royally entertained by Charles and his nobles, whom Charles had besought that they should refrain from any overt acts of contempt. He told them that they should remember the issues at stake. Burgundy diplomatically expressed regrets at the reasons which had caused



Benavente's absence, though he knew that they were not genuine. "After all," he thought, "why need I take offence at the eccentricities of an old crank?" So he and his suite occupied Benavente's mansion quite comfortably.

After three weeks of conferences and Court festivities, it was time that Burgundy should depart. So, with many compliments on both sides, he and his suite set out for home. When they were about a mile from Toledo, it chanced that Burgundy drew rein and looked back. Toledo, rugged and steep, rising sheer out of the Castilian plain, was a sight which would gladden any man's heart. As he looked, Burgundy noticed clouds of smoke rising from one of the houses. It was impossible for him not to be surprised. "Why," he said, "that is the mansion where we were staying. It appears that Benavente's place is on fire! I wonder what could have caused it?" The others guessed, but dare not tell him. But the whisper went round. It seemed that Benavente had returned; and it appeared that he was fumigating his home. It seemed that his methods were, expressed in the most moderate terms, drastic.

D. (1) Change the sentences in Exercises (c) and (d) and (e) in Lesson 6, using, where possible, infinitives, to express that fulfilment of the conditions is (a) entertained, (b) unlikely.

(2) Change the sentences in the same exercises, using infinitives to express past conditions unfulfilled.

(3) The following questions are based on the story of Count Benavente above. Answer them, using adjectives:—

(a) Preceded by *too*.

(b) Preceded by *so* and followed by *as*.

(c) Followed by *enough* or *for*.

Why did Charles choose to cultivate Burgundy. Why did the nobles not wish to associate with Burgundy? Why did Charles not dare to slight Burgundy? Though they accepted the help of a traitor, what were the nobles' feelings towards him? Why was Benavente the one man to entertain Burgundy? What were the houses of the Benaventes not meant for? What was Benavente rich enough for? Why did his suite not tell Burgundy the truth about the fire?

#### E. QUESTIONS ON THE PROSE PASSAGE.

What was said of Spain in the old days? What did I find, on one occasion? What did I decide? Why was I going to England? What had I quite neglected? Had this been imprudent? How had I to spend two days? What for? What was I prepared to do? What did I have to pay for? How many visits had I to pay to my bank? What did a friend of mine advise me? What is usually cheaper in Madrid? What did I rather wish with regard to my funds? Why did I go to my bank? What have few people money for? What did the bank not want, at first? Why did they agree in the end? What kind of man was my friend? Why had I to wait twenty-four hours for the money? What happened at first, when I found I had to pay sixty pesetas to the pound? Why? What was I also lucky enough to get? Why did the agent congratulate me? What did I not suspect, at the time? What did he say the boat was second to none for? Putting it mildly, what kind of boat was she? What did I not hesitate about? What would it have been better for him to have remembered to tell me? Am I a man to grumble? What am I the last person in the world to do? What should I have liked to write and do? What would have relieved my feelings? What does not seem like playing the game? What is my present attitude towards clerks in travel agencies? What should I have done, had I known what



this boat was really like? Would it have been better to have done this? Why? Was I able to change ships? Why not? Why did the agent lead me to believe it would be comfortable? What kind of victim was I? What should I like to invite him to do? What am I certain of? What might he not be so ready to do then? What did I ask him to do, anyway? When did I tell him to have them ready for? What did he promise? What is my relation to Mary? How was she occupied? What did I expect, when I went home? What had she been in doubt about? What had I thought? What had she suggested? What had I told her to do? What was it no use beseeching Mary to do, or requiring of her? Why not? What does she say about orders? What do I wish? What am I coming to believe? What do I suppose happens, after a few years? What turned out to be six suitcases? What did it seem to be? What had she been pleased to do? What passes my understanding? What had I to try and do afterwards? Where did I get into hot water? What did our fellow-passengers want to do with their luggage? With what result? What was this enough to do? What would the conductor not have them do? What did they try to convince him? What did he answer that corridors were for? What were the poor people just bursting to do? What did we pretend? On what condition would they have had plenty to say? What were we not so foolish as to do? What did we find very convenient? When did the conductor relent? What kind of man was he not? What did Mary want when we changed stations? What kind of person is she to travel with? What did she say about wasting money? And what about a great hulking husband? Did I know what attitude to take? What kind of man am I not? So what did I answer? Who were there, to turn to? Describe the porters. What had they to do? What kind of animal was I not? If backs were to be broken, what did I suggest? What

did I really believe about the consequences of carrying the suitcases. What is foolish, in any case? Why did Mary give in in the end? What is Mary shrewd enough to see? Where did the luggage go? What took three trips? How much breath had he left when he had finished? What was the result of dragging that luggage all those weary miles? What was Mary's reason for not taking the dining-room table? To get back to the packing, what did I find when I got home? Did I know what to do? What did I see to be impossible? What would have been a shame? Is it easy to make Mary hurry? What does she prefer to take? What does she hate? In spite of her good looks, what kind of temper has she? What is the result of trying to speed her up? Why would she not let me help her pack? Why could I not but be impatient? Am I usually quick to rouse? What alternatives presented themselves to me? Must one always be easygoing? Was this a time to mince matters? How did the things go into the suitcases? With what result? What was I willing to burst? Why? What was better? What happened within twenty minutes or so? Why was I trying to find a taxi? What had Mary to do in England? What made me feel satisfaction? What will it perhaps teach her? To get back to my search for the taxi, what seemed almost too good to be true? What did I request of the driver? Had we anything to worry about? What did he swear to do? What did he say? What did the taxi do? What shall I never again beg a Spanish taxi-driver to do? Why not? What passes my comprehension? Is the Puerta del Sol a good speedway? When did I think that the taxi-driver had done for us? Why was he a reckless fellow? What cannot I bear? What was it useless to tell him? Why? What did he say about the danger? What was he not satisfied merely to do? What kind of dangerous man was he? What must have been a sight to take anybody's breath away? What could I not help doing? Did the people's protests



have any effect? In what way did the driver misunderstand my orders? Did we get to the station quite safely? With what result? What disappointed Mary? Why? Describe what was behind us as we drove to the station. What did the occupants of the police cars do to our taxi-driver? Did they seem in conversational mood? What did we leave the driver to do? What did we begin to do? Why do I hope that the driver did not get into trouble? Had he any defence, if they did arrest him? What do I wish someone would teach me? Why were some friends of ours waiting for us on the platform? What had we hardly time for? When did we arrive? What did I say to Mary? Must one always be gentle? Where did the luggage go? Where did Mary plump? What did the train do?

## INTRODUCTION TO THE THIRTEENTH LESSON

### THE "ING"-FORM OF THE VERB

The "*ing*"-form of a verb is simply the infinitive form without *to*, with the suffix "*ing*" added. (The orthographical modifications involved in adding this suffix to certain verbs need not be gone into here.)

The "*ing*"-form is used after certain verbs :—

(a) As an *alternative* to the *infinitive* form (par. 81 (i) (a), (b) (ii)).

(b) To give a *shade* of meaning *slightly different* from that which the use of the infinitive form would give (par. 81 (iii)-(v)).

(c) Because, quite unexpectedly, certain verbs *cannot be followed by the infinitive* form at all, except, occasionally, to indicate the purpose which actuates the subject of the sentence (pars. 73c, 81a). These must be studied carefully, and learnt *by heart*.

244. Stronger emphatic form: I *myself* did it. You *yourself* did it. She *herself* did it. We *ourselves* did it. You *yourselves* did it. They *themselves* did it.

245. When a personal pronoun is the *last* of *two or more subjects* of the same verb, one of the above compounds of "*self*" is often used. *E.g.*, John, Mary, and *myself* were at the dance last night. Peter and *yourself* are very much alike.

NOTE.—I am not *myself* to-day, *i.e.*, I am not in my usual health. Be *yourself*, *i.e.*, Be normal, be natural.

246. Pronoun direct-object :—

	Singular Object.	Plural Object.
First person . . . . .	He hit <i>me</i>	He hit <i>us</i>
Second person . . . . .	He hit <i>you</i>	He hit <i>you</i>
Third person masculine . . . . .	He hit <i>him</i>	He hit <i>them</i>
Third person feminine . . . . .	He hit <i>her</i>	He hit <i>them</i>
Third person neuter . . . . .	He hit <i>it</i>	He hit <i>them</i>

247. Pronouns governed by a preposition have the same form as pronoun direct-objects. *E.g.*, I bought a book *for him*. He gave a ring *to her*. Here is a present *from me*. Let me throw an orange *to you*. I entered the room *after them*.

248. If a pronoun *refers back to the subject of the sentence*, a suitable compound of "*self*" is usually employed.<sup>1</sup> This is always the case *when such pronouns are used reflexively* as objects of a transitive verb. *E.g.*, He hurt *himself* yesterday. She can see *herself* in the glass. I bought a new watch *for myself* yesterday. He had better be careful *of himself*. She often talks *to herself*. They are very pleased *with themselves*. You ought to be ashamed *of yourselves*.

Exception: I cannot, for the life of *me*, understand you.

249. A compound of "*self*" governed by "*by*" gives the sense of "*alone*" or "*without help*." *E.g.*, I built the house *by myself*. It is dangerous for girls to cross the Heath at night *by themselves*.

<sup>1</sup> We only use these pronouns when clarity demands it. We do not normally say, "I wash *myself*, I dress *myself*, I shave *myself*," but "I wash. I dress. I shave."



**250.** When a pronoun is used *as a predicate for purposes of identification*, the *direct-object form* is often used *instead of the nominative*, even by *educated people*. *E.g.*, Who is it? It's *me*. (It is I.) It's *him*. It's *you*. It's *her*. It's *us*. It's *them*.

**251.** Possessive pronouns take their number and gender from the *possessor*.

	One Possessor.	More than One Possessor.
First person . . . . .	It is <i>mine</i>	It is <i>ours</i>
Second person . . . . .	It is <i>yours</i>	It is <i>yours</i>
Third person (masculine).	It is <i>his</i>	It is <i>theirs</i>
Third person (feminine) .	It is <i>hers</i>	It is <i>theirs</i>

**252.** Emphatic possessive :—

It is <i>my own</i> .	It is <i>our own</i> .
It is <i>your own</i> .	It is <i>your own</i> .
It is <i>his own</i> .	It is <i>their own</i> .
It is <i>her own</i> .	It is <i>their own</i> .
It is <i>its own</i> .	It is <i>their own</i> .

This form is made *more emphatic* by placing "*very*" before "*own*." *E.g.*, It is *my very own*. It is *your very own*. It is *his very own*, etc.

**253.** The *pleonastic possessive*, used in the sense of "*one of those which belongs to me*." (Often used in a rather *offhand* way.)

I gave him a book <i>of mine</i> .	I gave him a book <i>of ours</i> .
I gave him a book <i>of yours</i> . <sup>1</sup>	I gave him a book <i>of yours</i> .
I gave him a book <i>of his</i> .	I gave him a book <i>of theirs</i> .
I gave him a book <i>of hers</i> .	I gave him a book <i>of theirs</i> .

**254.** Emphatic : I gave him a book *of my own, your own, his own, her own*, etc. I gave him a book *of my very own, our very own*, etc.

**255.** "*Mine*" can also take the genitive inflexion (par. 344) in constructions like : I borrowed a friend *of mine's* walking stick.

**256.** *Reciprocity* between *two*. We love *each other*. (You and I. She and I.) You love *each other*. (You two.) They love *each other*. (The two.)

<sup>1</sup> Note the familiar use in, "I like that nose *of yours*" and similar personal remarks.

257. *Reciprocity among three or more.* We love *one another*. (We three.) You love *one another*. (You ten.) They love *one another*. (All forty.)

258. The *demonstrative pronouns* vary in number but not in gender.

Singular.	Plural.
This (nearer me in time or space)	These
That <sup>1</sup> (further off in time or space)	Those <sup>1</sup>

*Examples.*—*This book on the table here* is by Kant; and *that on the shelf over there* is by Spinoza. When I was young, it was easy to make money, but *those* days are gone for good. In *these* days, it is difficult to keep the wolf from the door.

NOTE.—“*This*” is often used with reference to what *the speaker has just said*, and “*that*” of what *his interlocutor* has just said. If the statement of the speaker was made *some time before*, then “*that*” is used. E.g., *I have just said that the earth is flat. This is true. You answer that there is no adequate proof for the theory. That is not true. I said yesterday that the world is in serious danger. That was at least partly true.*

259. To refer back to two statements in their logical order, “*the former*” is used of the first statement, and “*the latter*” of the one which has just been made. The same can be done with nouns. But while “*the former*” can be used only of the first of two nouns just referred to, or two statements just made, “*the latter*” can be the last of any number of nouns or statements. Both “*the latter*” and “*the former*” are purely literary forms. E.g., *He has lived in Asia and in Europe. The latter is smaller than the former. He says that half of us are liars, and most of us are thieves. The former may be true, but I don't think the latter is. I bought a hat, a coat, and some shirts. The latter were remarkably cheap.*

#### C. QUESTIONS ON THE PROSE PASSAGE.

Who were Mary and Muriel? Were their relations open? How did Mary burst in on Muriel? What did

<sup>1</sup> *That* and *those* translate the definite-article-pronoun used in some Romance languages. E.g., I saw some lions, but *those* which I saw were tame.



she say? What did Muriel cry to this? What did she not wait to do? How did she explain her previous silence? How did she announce her fiancé's name? What did Mary begin to do? What did she exclaim? Who would be surprised? Who was Angela? What did Mary think everybody would do? Did she care? Why not? What did Muriel think they ought to do? What did she consider her mother's probable attitude? And her father's? What did she remember him saying years before? If he repeated this, what was she going to answer? What did Mary herself think about the difficulty Muriel foresaw? Did she think her father still had such ideas? Why would he be glad to get them off his hands? If he did make a fuss, what would happen? What, in any case, did Mary believe? How did she convey that both boys had prospects? What statements did she end up with? How did Muriel agree? What did she think of her father's ultimate attitude to the boys? Why? So what did the girls go off to do? What did they hope? Did they want to be cut off with a shilling? What other considerations influenced them? Is money always useful? What did they do very diplomatically? Need they have worried? What happened to Mary and Muriel in the same church and on the same day? Was the affair successful? Where was it mentioned? What did the brides say about this? What is on record? When did Muriel have her first confinement? Where? Why? What did both safely give birth to? When? Whom did the twins look like? How much alike were the fathers? What happened over the question of names? What did Muriel say? In what words did Jim express his opposition? What did Muriel stick firmly to? What did she answer coldly? Why was she glad? Why was she ashamed of Jim? How did Jim excuse himself? What went on in the next room? Why were Bill's twins called Margaret and Dorothy? What did Bill sourly remark, before he gave in? What were both men finding? What did trouble unhappily arise over? When? Why were Jim and Muriel constantly having arguments? Did

either of them want to give in? Which was right? How did they compromise? What did Bill do with a baby and a shilling? What did he cry? What did it turn out? So what did Muriel do? What did Kate get? What, by chance, were Mary and Bill doing in the next room? What solution did they hit on? Using what? What did the two married couples do, after ten days or so, and why? Why were nursemaids engaged? Who were the nursemaids? Who were their sweethearts? What had Alfred tenderly exclaimed to Rose? What had Rose shyly answered? What had they thus eternally plighted? What had Henry and Jane done? Where and when did the four meet? What did Alfred and Henry do? Why? What was Jane busy doing and thinking? How was Rose occupied? What did neither girl notice? What happened when the two girls suddenly came back to earth? What did Rose ingeniously suggest? Why? What answer did she get? Who did the two girls look at? Why? Whose were the voices? What did Mary say angrily? When? What did Mary say that she and Muriel would very quickly do? What is left to the reader?

## INTRODUCTION TO THE TWENTY-SIXTH LESSON

### THE MASCULINE, FEMININE, AND COMMON NAMES OF PERSONS

If, after studying this lesson, the pupil can be prevailed upon not to refer to *Sir* Eden, giving to *Mr.* Eden a title that he does not possess, and using that title wrongly, the time will not have been wasted.

Indeed, the proper use of many of the words in this lesson involves so many little points of etiquette, and the application of many others is so highly specialized, that the teacher will do well to dwell a little longer on the various points which present themselves than he might be otherwise inclined to do.



## THE TWENTY-SIXTH LESSON

THE MASCULINE, FEMININE, AND  
COMMON NAMES OF PERSONS

## A. PROSE PASSAGE. (See par. 364.)

On December the thirty-first, nineteen thirty-five, the *Daily Telegraph* published "The Story of 1935," in the form of an illustrated supplement. Here are some of the details. They will be interesting, if only to show how quickly many of the events, which seemed to be important enough at the time, have been forgotten.

First, there is the portrait of the then *King-Emperor* George the Fifth, receiving the loyal addresses of the Lords and Commons, on the occasion of his Silver Jubilee. The *wives* of the M.P.'s are in the background—a not very usual position for them—and so are the *peeresses*. The *Queen-Empress* is, naturally, enthroned at her *husband's* side.

From the pictures, we gather that at the service at St. Paul's the whole Royal Family were gathered round their august head. We see the *Prince* of Wales, the *King's* eldest son, and, at that time, a *bachelor*. *Princess* Victoria, the *King's* spinster sister, is also there. We also see the *Duke* and *Duchess* of York; with the *Duke's* sister the *Princess* Royal, and her *husband*, *Viscount* Lascelles. With their *grandfather*, *grandmother*, *parents*, *uncles*, *aunts*, and *cousins*, are the two little sons of the *Princess* Royal; and the two little daughters of the *Duke* and *Duchess* of York. The little boys are not much in the public eye, generally. But the two little girls attract a good deal of attention, as being the *heiresses* in direct line to the Throne. There are, as yet, no male *heirs* in direct line, with the exception of the *bachelor Prince* of Wales.

Another picture shows the "*Queen Mary*" preparing for her *maiden* voyage.

A son was born to the Duke and Duchess of Kent—younger *brother* to the *Prince* of Wales—on the ninth of October; and the *King* and *Queen* were its *god-parents* at the christening. There is a picture of the *Duchess* wheeling it in the park accompanied by *Mrs. James Campbell*, formerly the *Princess Galetzine*.

Another picture shows the interior of St. Peter's in Rome on the occasion of the canonization of the two English martyrs, *Sir Thomas More* and *Bishop Fisher*. The ceremony took place in the presence of a crowd of twenty thousand; made up of cardinals, bishops, *abbots*, *priors*, *priests*, *monks*, *friars*, *abbesses*, *prioresses*, *nuns*, and layfolk. *Lady More* was not canonized; and *Bishop Fisher* was of course a *bachelor*. It is only since his time that English bishops have begun to take to themselves wives.

The wedding of the *Duke of Gloucester* to *Lady Alice Scott* occupies a whole page. As the *bride* and *bridegroom* left on their honeymoon, members of the Royal Family threw silver slippers and rose petals after them. In the group are *Lord* and *Lady Carnegie*; and *Princess Alice*, *Countess of Athlone*, with her *husband*, the *Earl of Athlone*.

*Abyssinia* comes in for a good deal of mention; and so does the accident which left the infant *children* of the young *King* of Belgium *motherless*, to be brought up by *tutors* and *governesses*.

The funeral of *Earl Jellicoe* is shown; and so is a picture of *Miss Jean Batten*, the first *airwoman* to fly alone across the Atlantic. There is a picture also of the ill-fated *airman*, *Sir Charles Kingsford Smith*, on his last flight over the Bay of Bengal.

More than two thousand people greeted the *King* and *Queen* at the Jubilee Reception and Ball at the Guildhall,



on May the twenty-second. Their Majesties were received by the *Lord Mayor* and the *Lady Mayoress*.

At the end of the supplement, there is a diary of the year. From it we learn that Cardinal Bourne died on New Year's Day; and that Abyssinia complained to the League in the same month. Also, that *Donna Beatrice*, ex-*Infanta* of Spain, got married in Rome on the fourteenth. I do not remember who her *fiancé* was. On the twenty-third, H.M.S. "Hood" collided with H.M.S. "Renown" off the coast of Spain.

In February, on the fourteenth, Hauptmann was condemned to death in New Jersey for the murder of Colonel Lindbergh's little baby boy; while two American ladies committed suicide because two R.A.F. friends had been killed in a crash at Messina.

On March the fourteenth, *Don Jaime* of Bourbon got married, like his *sister*, in Rome; and on the seventeenth, *Sir Malcolm Campbell* broke the land speed record at Daytona, with a speed of two hundred and sixty-eight point one six (268.16) miles per hour. Later achievements have, of course, put this record completely in the shade.

On April the sixteenth, the *Duke* and *Duchess* of Kent closed their honeymoon at Croydon, ceasing thereby to be *bridegroom* and *bride*, and becoming a mere *married couple*. At the time of their marriage *the bride* had created an extraordinary sensation, owing to her great beauty and charming personality; and the *bridegroom* had been reckoned a lucky *man*.

On May the nineteenth, Lawrence of Arabia, one of the most spectacular figures in modern times, was killed.

On June the first, *M. Bouisson* formed a new Cabinet; and *Mr. Justice Avory* died on the thirteenth. *Frau Schuschnigg*, wife of *Herr Schuschnigg*, the Austrian Chancellor, was killed during this month.

On August the sixth, the *Marquis* of Linlithgow was appointed Viceroy of India; on the eighth, *Baron* Franchetti was killed in an air crash; and on the twenty-ninth, *Lady* Alice Scott became engaged to the *Duke* of Gloucester. *Dame* Madge Kendal died on the fourteenth. In her heyday, she had been a great actress.

And so on and so forth, until the end of the year. Naturally, in such a narrative, one hears very much about the *master*, and little or nothing about the *man*; everything about the *mistress*, and nothing at all about the *maid*. Unless, of course, the latter happens to murder the former. The impressions of a *valet* or a *footman* might be illuminating, especially as no *man* is a *hero* to his *valet*. And it might be very interesting—though it might be unprintable—to know what their *fathers-in-law* and *mothers-in-law* think of certain young *men*, when the latter join the ranks of the *Benedicks*; and, of course, vice versa. *Sons-in-law* and *daughters-in-law* are proverbially prone to disagree with their new *relations*. Very few people get on with their "in-laws."

#### B. MASCULINE, FEMININE, AND COMMON NAMES OF PERSONS.

260.

<i>Masculine.</i>	<i>Feminine.</i>	<i>Common (Singular).</i>	<i>Common (Plural).</i>
male man	female woman	adult, ... grown up	adults, ... grown ups
youth	maid, young girl (1)	young person	young people
lad	lass	...	young folk
fiancé,	fiancée	sweetheart (2)	engaged couple, lovers

(1) This use of "*maid*" is now limited to dialect and to literature.

(2) Used mainly in tenderly intimate language, as between husband and wife, or two lovers.



<i>Masculine.</i>	<i>Feminine.</i>	<i>Common (Singular).</i>	<i>Common (Plural).</i>
swain (3)	wench	...	...
father	mother	parent	parents
husband,	wife	spouse	married couple
Benedick (4)			
grandfather	grandmother	grandparent	grandparents
(5)			
boy (6)	girl	child	children
kinsman (7)	kinswoman	relation	kindred, relatives
		relative	kith and kin, kinsfolk
son	daughter	child, offspring	issue, progeny, offspring, children
uncle	aunt	...	...
nephew	niece	...	...
cousin	cousin	cousin	cousins
papa, dad,	mama,	...	...
daddy	mummy	...	in-laws
father-in-law	mother-in-law	...	
(8)			
natural son	natural	natural child,	natural children,
(9)	daughter	bastard	bastards
widower	widow	...	...
tutor	governess	...	...
bachelor	spinster,	unmarried	unmarried
	old maid,	person	people
	unmarried		
	woman (10)		
Lord Mayor	Lady Mayoress	...	...

(3) "*Swain*" is now used humorously or in slight contempt. *E.g.*, I saw Mary with her swain this afternoon. "*Wench*" is used much in the same way.

(4) "*Benedick*" is used humorously in such expressions as: "He has joined the ranks of the *Benedicks* at last."

(5) So also with all compounds of "*grand*," "*step*," "*god*." *E.g.*, granddaughter, grandson, godfather, godson, step-mother, step-sister, step-father, etc.

(6) Used familiarly in a very elastic sense of young men, and sometimes even of old ones. The same is true of young unmarried, and occasionally of married, women. *E.g.*, The poor girl is very much upset about her divorce. He has been out with the boys.

(7) The compounds of "*kin*" are usually literary, though "*kith and kin*" is sometimes heard in conversation.

(8) So also with all compounds of "*in-law*," i.e., *relation by marriage*. *E.g.*, son-in-law, sister-in-law, daughter-in-law, brother-in-law, etc.

(9) "*Illegitimate son*," etc., can also be used. "*Bastard*" is a term of abuse.

(10) "*Spinster*" is a rather legal term. Used in conversation, both "*spinster*" and "*old maid*" are considered uncomplimentary.

<i>Masculine.</i>	<i>Feminine.</i>	<i>Common (Singular).</i>	<i>Common (Plural).</i>
gentleman	lady	...	gentlefolk, nice people
sir	madam	...	...
Sir John Smith (11)	Dame Ellen Terry (12)	...	...
Mr. Brown (13)	Mrs. Brown	...	...
Master Brown (14)	Miss Brown (15)	...	...
footman, lackey, valet, man	maid	servant	servants
man servant	woman servant	servant	servants
butler	housekeeper (16)	...	...
chef, cook	cook	cook	cooks
sloven (17)	slut	...	...
earl	countess	...	...
knight	dame	...	...
king	queen	monarch	monarchs
lord	lady	aristocrat, noble	nobles
artist	artiste (18)	...	...
emperor	empress	...	...
murderer	murderess	...	...
prince	princess	...	...
marquis	marchioness	...	...
duke	duchess	...	...
abbot	abbess	...	...
friar, monk	nun	...	...
master	mistress	employer	employers
wizard	witch	...	...
landlord	landlady	...	...
bridegroom	bride	...	...

(11) "Sir" used before a Christian name is the title of *knight* and *baronets*. The *Christian name* must *never be omitted*. Sir John Smith's wife is Lady Smith, or Lady Mary Smith.

(12) "Dame" is a title for women, and is more or less equivalent to that of knight. The *Christian name* is usually used with it.

(13) "Mr." is *never used without the surname*. So also with "Mrs."

(14) Used in addressing letters to youths still at school.

(15) Used also in addressing letters to the *eldest* unmarried sister in a family. Younger sisters are addressed by their *Christian name* also. In conversation, "Miss Brown" may be used for all.

(16) This term is used also of men in charge of blocks of office buildings or flats.

(17) Both "sloven" and "slut" are terms of contempt. "Slut" is particularly strong.

(18) Used in the feminine with reference to women performers in variety entertainments, circuses, etc., and often of men in the same circumstances.



261. The following form the feminine by adding "ess" to the masculine :—

prophet	shepherd	viscount	tailor	deacon	baron
count	giant	heir	host	Jew	patron
peer	poet	priest	prior	author	god <sup>1</sup>
manager		quaker			

262. The following form the feminine by suppressing the last vowel of the masculine, and adding "ess" :—<sup>2</sup>

actor	negro	director	enchanter	proprietor
actress	negress	directress	enchantress	proprietress

263. Masculine and feminine forms of foreign origin :

executor	executrix	hero	heroine
Don	Donna	Signor	Signora
Herr	Frau	Señor	Señora
Monsieur	Madame	Sultan	Sultana
testator	testatrix	pierrot	pierrette

264. When referring to foreigners, it is usual, especially in the press, to give *Latins and Germans* the titles used in their own countries. Thus we speak of Herr Hitler, Señor Azaña, Signor Mussolini, M. Daladier, etc.

*Other Europeans* are usually accorded the *French* mode of address. *E.g.*, M. Litvinoff, M. Titulescu, M. Stalin. (One often hears *Mr.* since the 1939-45 war.)

Asiatics are usually referred to and addressed as "Mr." *E.g.*, Mr. Gandhi.

If, however, foreigners have titles, either noble, ecclesiastical, military, or academic, these are used instead. *E.g.*, Dr. Benes, Colonel Beck, Count Ciano, Cardinal Mercier.

#### C. QUESTIONS ON THE PROSE PASSAGE.

What did the *Daily Telegraph* publish on December the thirty-first 1935? Why will the details be interesting? What was George V. at the time? Whom did he receive loyal addresses from? Who were in the background? Was this usual? Who was enthroned at her husband's side? Who were gathered round whom, at the service in St. Paul's? Who was the King's eldest son? What

<sup>1</sup> A capital "G" is used to refer to the Christian Deity, *i.e.*, God.

<sup>2</sup> Also *waiter, murderer, adventurer.*

was he at the time? Which of the King's sisters was also there? Was she married? Who was with the Duke of York? Who is she now? What is the title of the Duke's sister? Who is her husband? What relations of the Princess Royal's sons were there? Whose little daughters were there? Why did the two little girls attract a good deal of attention? Why was this position occupied by two girls? What did another picture show the "Queen Mary" doing? Who was born to the Duke and Duchess of Kent? Who was the Duke of Kent? In what capacity were the King and Queen at the Christening? Who was shown wheeling the baby in the park? Who had Mrs. James Campbell been? Who were the two English martyrs canonized in St. Peter's? Who were present at the ceremony, besides cardinals, bishops, abbots, priors, priests, monks, and friars? Were there any priestesses? Who was Sir Thomas More's wife? Was Bishop Fisher married? Why not? What event in the Duke of Gloucester's life occupies a whole page? Whom did members of the Royal Family throw silver slippers and rose petals after, and when? Who were in the group, besides Lord Carnegie and the Earl of Athlone? What country came in for a good deal of mention? Who were left in charge of the upbringing of the motherless children of the King of Belgium? Whose funeral was shown? Who was Miss Jean Batten? Who was Sir Charles Kingsford Smith? Whom did two thousand people greet at the Guildhall? Who received Their Majesties? What Cardinal died on January the first? Whom did Abyssinia complain to? Who was the ex-Infanta of Spain who got married in Rome on the fourteenth? To whom? What did the battleships "Hood" and "Renown" do on the twenty-third? Why was Hauptmann condemned to death on the fourteenth of February? What did two American ladies do on the same day, and why? Which Bourbon Prince got married in Rome on March the fourteenth? What did Sir Malcolm Campbell do on the seventeenth? What have later achievements done? Who closed their honeymoon at



Croydon on the the sixteenth of April? What did they thereby cease to be? What did they become? Who created an extraordinary sensation at the time of their marriage? Why? Who was reckoned a lucky man? Who was killed on May the nineteenth? Who formed a new Cabinet in France on June the first? What judge died on the thirteenth? What lady was killed in Austria during the month? Who was appointed Viceroy of India on August the sixth? Who was his wife? What is a baron's wife called? What was Madge Kendal's title? In such a narrative, whom does one hear very much about, and whom does one hear very little of? Whom does one hear everything about, and whom does one hear nothing at all of? What might be interesting to know, though perhaps unprintable? Who are prone to disagree with their new relations? Whom do very few people get on with?

## INTRODUCTION TO THE TWENTY-SEVENTH LESSON

### THE MASCULINE, FEMININE, COMMON, AND COLLECTIVE NOUNS REFERRING TO ANIMALS

(Also other words connected with animals)

The English are, on the whole, a nation of town-dwellers, so that comparatively few words referring to animals need to be used literally in everyday conversation. Arid lists of such words, therefore, tend to be of little practical value unless it is shown, as an attempt has been made to show in this lesson, how much our speech is enriched by the figurative uses to which these words can be put, to express *everyday* ideas. The pupil should be prepared to spend some time in mastering these uses thoroughly; and the exercises should be done scrupulously, both in writing, and, afterwards, orally. This is especially necessary, because it is not always possible

to explain the exact shade of meaning of each of the idioms in a few words ; and the teacher will be able to judge, from the sentences written, whether the pupil really understands the meanings of the idioms in question.

## THE TWENTY-SEVENTH LESSON

### THE ANALOGOUS USE OF THE NAMES, TRAITS, ETC., OF ANIMALS

#### A. PROSE PASSAGE.

A pig *grunts* when it eats ; *squeals* when it is in *pain* ; and lives in a dirty place called *a sty*, *wallowing* in the *filth* of it, quite contentedly. We say also of a man that he *grunts*, when he makes an analogous sound. He *squeals* with pain *like a stuck pig* if he is a coward. And if his home is dirty, we say that he lives in *a regular pigsty*. If he seems contented with these conditions, we say that he *wallows* in the filth of it. We also say of some people that they *wallow in scandal*, or *in sentimental novels*. The word *swine* may be heard used with a singular verb, as a term of abuse, but should be avoided. Unreasonably obstinate people are termed "*pigheaded*." The verb "*to pig it*" means to live in untidy, disorderly conditions. And when a person is living in a very small room, we say that she is *like a pig in a poke* (par. 265). Smelted iron that has been run into moulds is called "*pig-iron*."

A man is said to be *as strong as an ox* if he is unusually so. He *bellows* or *roars* with rage, *like an angry bull*. And, if he is an insignificant person, he *belongs to the common herd*. Some men who were athletic when they were young become *bull-necked*<sup>1</sup> in middle age ; and an impulsive man *rushes at things like a bull at a gate*. *Bulls* toss things in the air with their *horns*. So when prices are rising on the Stock Exchange, the market is

<sup>1</sup> See footnote, page 300.



said to be "*bullish*"; and the people who cause such rises are called "*bulls*." Some people are inclined to get angry on meeting a certain person, or on hearing a certain topic broached. When that topic comes up, or when they meet that person, it is *like showing a red rag to a bull*. The Wheat Exchange in Chicago is called the *Bull Ring*. A certain poet tells us, "Be not like *dumb, driven cattle*; be a hero in the strife." That is why we think of strong, stupid, spiritless people as *oxen*, and say of them that they have *bovine* faces or natures. A clumsy person who rushes about a room and breaks everything is *like a bull in a china shop*. A *bull's-eye* is a kind of sweet, or the central disc of a target. When a man attacks a difficult situation by direct and resolute action, he *takes the bull by the horns*. And one is often *on the horns of a dilemma* (par. 268).

You will sometimes hear a rather over-plump girl genially but disrespectfully referred to as a *heifer*, behind her back. And most boys, at the immature age of sixteen or so, go through the romantic experience known as *calf-love* (par. 270).

An energetic early riser is always *up at cock-crow*. A vain man *struts* when he walks. Some victors *crow over* their vanquished opponents. And when a man's position of priority remains undisputed, he is *cock of the walk*; or he *rules the roost*. His mental attitude is familiarly described as *cocky*. If he is irritatingly self-confident, he is *cocksure*. If we are in an irritated or irreverent mood, we call a fussy old lady *an old hen*; and, if she talks shrilly and loudly, she *cackles*, as a hen does when it has just laid an egg. A man who has to live with a nagging, domineering wife, is a *hen-pecked husband*. When a man gives a glaringly untrue account of his movements, we call it a *cock-and-bull story*. The Americans

*drones* through his sermon. When something unusual happens, the town *buzzes* with excitement. An industrious housewife is *as busy as a bee all day long*. People *swarm* into the streets at five or so in the afternoon, when their work is done. Cities like Manchester are *hives of industry*. A *spelling bee* is a spelling competition. A person with *a bee in his bonnet* is morbidly dominated by one idea. We use the expression as a form of ridicule (par. 277).

If a man has a loud nasal laugh, he *neighs*. An elderly spinster may *whinny*—not literally, of course—when she is paid a compliment. Men *snort*, to show their disapproval. They sometimes talk of *horse-sense*, when they mean common sense. A *horsy man* wears a large jewelled tie-pin and tweed riding breeches or other clothes with a loud check. There is often about him a general air of the stables. One thinks of him as having a coarse face and large teeth. He is a vulgar type. Undisciplined children eventually *kick over the traces*, when they are old enough to assert their independence, and refuse to submit to parental authority. *You can lead a horse to water, but you can't make him drink*. This proverb is used of a situation in which a person is given facilities which he refuses to use. *Horse-power*, has, of course, nothing to do with *horses*. You should never *look a gift-horse in the mouth*. That is, you should never be over-critical of a present. Also, you should not *change horses while crossing a stream*. People often do it, though, as in the case of the General Election held during the war. And you should not *put the cart before the horse*, as the man did who made all the arrangements for his marriage before he had proposed to the lady concerned (par. 278). A domineering person in control of the situation *rides the high horse*.

An *Irish bull*, by the way, means the kind of paradox at which the Irish are peculiarly adept. There was the



Irish nurse who, when speaking of a sick friend, remarked : "She was *complaining* for a long time, but *said nothing*." And there was the Irish horseman whose restive mount kicked so much that its hoof got entangled in a stirrup. The rider was indignant : "If you're going to get up," he remarked to the animal, "I'm going to get down !" (par. 268).

A person with a high nasal voice *bleats* ; and people who do not think for themselves and follow their leaders over submissively, do so *like a flock of sheep*. Defeated armies, when the defeat turns into a rout, *run like sheep*. Let innocent young maidens beware of the charming and gallant stranger. He may turn out to be *a wolf in sheep's clothing*. People *flock* to hear a good singer or see a good play. A clergyman tries to keep his *flock* in *the one true fold*, and regrets those who have *strayed* from it. "All we, *like sheep*, have gone astray . . ." When a person is *wool-gathering*, it means that his attention is not concentrated on the matter in hand. If you are trying to impress a lady with your riding, and you fall from your horse, you *look and feel sheepish*. And if an intelligent lady entraps you, you are led to the altar *like a sheep to the slaughter*. There is a *black sheep* in every family. Cassius says of Cæsar : "Poor man, I know he would not be a *wolf*, but that he sees the Romans are but *sheep*. He were no *lion*, were not the Romans *hinds*." The little boy who has eaten half of a cake without permission and is going to be punished for it, finishes the cake on the principle that one may as well be hanged for a sheep as for a lamb. *Birds of a feather flock together* (par. 280).

Uncle Sam wears a *goatee*. In Christian literature, the good and the bad are, respectively, *the sheep* and *the goats*. The ancient Jews had *scapegoats*, and we still have human ones, especially in the world of politics. Americans

get a person's goat, when they provoke him to anger. People will not take you seriously, if you play the giddy goat too often (par. 283).

A girl with a silly nervous way of talking, *twitters*. In the literature of the last century, she was *all of a twitter*, when she was excited or deliciously afraid (par. 284).

Why a man should be called a *rabbit* because he is a bad tennis player is not clear. It is more understandable that we should call him *rabbit-hearted* because he is timid in the face of danger; or because he *scuttles* or *scurries away* to safety when confronted with it. We call overcrowded slums filthy *warrens*. Tunnels *burrow* through the earth. People who have very large families are said to *breed like rabbits*. They do not, however, consider the expression complimentary.

To call a person an *ass* or a *donkey* indicates that you do not think much of his intelligence. You express yourself more strongly still when you call him a *jack-ass*. If, in addition, you do not like his loud, nasal, rather stupid laugh, you remark that he *brays*. If his continuous and inane laughter irritates you, he is a *laughing jack-ass* (par. 285).

Some people *mew* when they talk. Kipling makes lepers do so. Both men and women are liable to *purr* with satisfaction when they are praised or flattered. A *kittenish* lady behaves as though she were younger than she really is; and is sometimes even coy. A spiteful woman or girl is *catty*, and is therefore called a *cat*. Hence the joke about the man whose wife was a *kitten* when he married her; but, unfortunately, she later *grew up*. A playful child is *as lively as a kitten*. A *cat-burglar* plies his trade by climbing up the walls of the houses he is about to burgle. You *let the cat out of the bag*, when you reveal a secret without intending to. In



a small room, *there isn't room to swing a cat*. A cat can *laugh at a king*, which means that no dignity can render you immune from private ridicule. A man who allows himself to be used as the instrument of another person's villainy is a *catpaw*. And during a heavy rainstorm people will remark that *it is raining cats and dogs* (par. 286). The English Government have unsuccessfully tried to abolish the use of the *cat* in the punishment of crimes of violence. The full name for this *cat* is *the cat-o'-nine-tails*. It is a whip with nine thongs. The verb which describes *the noise made by cats* on the roof at night is also used of certain people's singing. They are said to *caterwaul*. Another verb with the same meaning, "*to squall*," is also used to describe the howling of a baby (par. 286).

Some people are as vain or *as proud as peacocks*; and, for this reason, *they strut*. They *preen* themselves when they are complimented; or they *preen themselves on* their good looks, abilities, and other real or fancied qualities (par. 287).

I think that a man can be *as brave as a lion* in any language. When we make a fuss of a distinguished visitor, we *lionize him*. The leader of a certain South African political party was heralded by his party press as *the Lion of the North*. The opposition forthwith dubbed his party the *Pact Menagerie*. A brave man faces his enemies *like a lion at bay*. The room where the head of the family is allowed to smoke, put his feet on the table, and be as untidy as he pleases, is his *den*. Christ also spoke of *a den of thieves* (par. 288).

Bears climb up trees to pull down any unfortunate travellers who may have taken refuge there. So, when prices on the Stock Exchange begin to fall, the market is said *to be bearish*; and the people who cause such a

state of affairs are said to be *bears*. A loving husband will give his wife a *bear-like hug* on his return from a long absence; and she may greet him with the nickname of "*Teddy Bear*," because his walk is so amusingly clumsy, and his figure so comically ungainly. But the next morning will come the reaction; and he will awaken so bad-tempered and morose, that she will tell him *not to be a bear*; or remark that he is *like a bear with a sore head* (par. 289).

Romantic bandits would not be complete without a *mountain lair*. A suspicious character *prowls about* the streets in search of victims, like a *tiger* or a *wolf* or any other *beast of prey*. A cruel and remorseless person is a *tiger*; or, if she is a woman, a *tigress*. The latter is the more terrifying, since the female of the species is more deadly than the male. A brave man *fights like a tiger or a lion*. We say that a burglar *creeps* into the house, because there is in his movements something of the stealthiness of *the tiger* or of *the cat*. A husband, so it is said, will *snarl* at his wife if the dinner is not properly cooked. He-men, of course, *growl* instead of speaking (par. 290).

A cunning man is *as sly as a fox*; and, if he is true to type, has a *foxy face*. Some women are so bad-tempered and quarrelsome that we call them *vixens* (par. 291).

Like the *wolf*, which runs with a long slow stride, Red Indians are said to *lope*. Hungry people who forget their manners in their hunger *wolf* their food. The poor have great difficulty in *keeping the wolf from the door*, that is, in avoiding starvation (par. 292). Hence the rather pathetic joke of the poor man who was trying to *keep the wolf from the door*, when *the stork flew in at the window* (par. 315).

When you see a child up to mischief, you call him a *little monkey*. Empty people do nothing but *chatter* (which



is something quite different from *chatting*) ; while ghosts *gibber*. Poor things, they have no teeth. People without much originality *ape* those who have ; and others are said *to ape their betters*. A *monkey-wrench* is a kind of spanner. You *monkey* with something when you put it out of order either because you do not understand its workings, or because you maliciously want to upset its proper functioning. The people responsible for the Treaty of Versailles, for instance, did some *monkeying* with the map of Europe (par. 293).

*Rats*, of course, are not pleasant rodents, among other reasons *because they leave a ship when it is sinking*. So also do human rats abandon their friends in the hour of need. The deserted friends find some small comfort in telling them so. The bedraggled appearance of a *wet rat* makes us say of people who have been soaked in a shower that they *look like drowned rats*. "*Rat*" is one of the most contemptuous terms that one can apply to a man (par. 294).

Some people talk very much as a *turkey gobbles*, so we use the latter verb to describe their speech. And people *gobble up* news or food when they swallow the one or the other hastily. A man gets *as red as a turkey* when he blushes furiously, or when he is very hot (par. 295).

Everybody, of course, knows students who learn everything by heart *like a parrot*, without understanding what they learn (par. 296). Others try to make up for their *sloth* by cribbing at the examinations (par. 321) ; but the *lynx-eyed* (par. 297) examiner catches them in the act, and fairly *bristles* (pars. 304-305) with indignation. And when the hapless undergraduate has to explain to his father why he was sent down, he does not, of course,

put the case in all its naked crudeness, and his father finds the explanation rather *fishy* (par. 311).

From the table, it will be guessed that it is dangerous to call an Englishman *a skunk* or *a jackal* (pars. 298-299). He would take the law into his own hands at once.

In the saloon-brawls of the Wild West, when bullets have been flying about, many a man has saved his life by *playing possum* (par. 300).

A man suddenly taken from darkness to strong light, *blinks like an owl*. Solemnly stupid people have *owlish* expressions; and others are *as short-sighted as owls*. It is one thing to be *owlish*; it is quite another to be *as wise as an owl* (par. 301).

Little girls are expected—or used to be—to be *as quiet as mice*. They seldom really are. Sometimes they have *mouse-coloured* hair (par. 302).

Scott says regretfully of the Ancient Minstrel:

“No more, on *prancing palfrey* borne  
He *carolled*, light as *lark*, at morn.”

The Minstrel, of course, was no longer young; and his digestion was probably defective in consequence. He therefore no longer felt *as cheerful as a lark* when he got up in the morning. Early risers *get up with the lark*; and practical jokers *get up to larks*. When you do something to get a laugh out of it, you do it *for a lark* (par. 305).

Usurers and others who *prey on* their distressed victims are *vultures* (par. 306).

The ideal detective has, of course, *the eye of a hawk* (par. 308); and is *as vigilant as one*. There is something of *the eagle* about him (par. 307), with his *piercing eye*, and the way he unexpectedly *swoops down on* the unsuspecting criminal like a bolt from the blue. A man who sells things in the street or from door to door, is a *hawker*.

Many would-be *prima donnas* have the impression



that they *warble* like *nightingales* (par. 309), when as a matter of fact the noise they make might be better described as a *screech*, or a *hoot* (par. 301), or a *squawk* (par. 296). Still, their friends are kind enough not to *hoot* them, when they lift their voices in song.

A person who is born with a split upper lip has a *hare-lip*. Sprinters *run like hares*. Very reckless people have *hare-brained escapades*; and foolish plans are *hare-brained schemes*. Lunatics are *as mad as March hares* (par. 310).

Some people *swim like fish*. Others have *an eye like a cod*. Others have *a hand as cold as a fish*, when they give it to you to shake. When a policeman sees a suspicious character *prowl*ing about, he concludes that there is something *fishy* about him, and arrests him (par. 311). When he seizes the fellow, the latter *wriggles like an eel* in his attempt to escape from the strong arm of the law. But when he is brought up for trial, he defends himself so well that he escapes conviction. He is a *slippery character*, or *customer*.

When you want to distract people's attention from the matter under discussion, you *draw a red herring across the trail*. Like the American who, being cornered in a philosophical argument with an Englishman, exclaimed, "Well, America won the war." He was pretty certain that he would get the Englishman away from the subject of philosophy, with such a highly controversial statement. When something is neither the one thing nor the other, you say that it is *neither fish, nor flesh, nor good red herring*. That is how a Latin socialist would probably describe an English one (par. 313).

A burglar caught in a girls' school in the middle of the night causes a *flutter in the dovecot*. *The dove* (par. 314), of course, carries the olive-branch of peace to whoever needs it. And courting couples *bill and coo*. Children

who see more than they are intended to are *as sharp as weasels*. They *ferret out* everything (pars. 315a-316).

*Snakes, serpents, and vipers* permit an Englishman to give free rein to his flair for analogy. A treacherous and secret enemy is *a snake in the grass*. And an Englishman can *nurse a viper in his bosom*. His women sometimes have *venomous tongues*. He will *hiss* an unpopular actor or speaker. Some people have *snaky smiles*. Others have a *glittering eye*, that can hypnotize the innocent and the weak-minded, as a snake is said to hypnotize birds. When they are perfectly in his control, they are *in his toils*. Some people tango *with a snaky glide*. Londoners bathe in the *Serpentine* (par. 317).

A person who thinks that he has concealed himself from discovery, when in reality he is completely exposed to it, is *like an ostrich hiding his head in the sand*. To one pair of eyes, a lady may have *a swan-like neck*; while to another, the same neck may appear *as scraggy as that of an ostrich* (par. 318).

There will always be people for bucket-shop dealers to gull (par. 319). To those who suffer from insomnia the hours of darkness drag on at a snail's pace. And when a man tries to start a conversation in a railway carriage, and receives a rebuff in the form of a cold, hostile stare, *he draws in his horns, or retires into his shell* (par. 320). One can be *as blind as a bat* (par. 322).

Of a person who sees beauty where it does not exist, we say that *all his geese are swans*. Certain animals are English when they are alive but French when they are dead (pars. 265-270, 280). You can have *mutton-chop whiskers* and a *beefy face*. A *beefeater* does not necessarily eat beef. And so on and so forth, almost *ad infinitum*.



## B. MASCULINE AND FEMININE OF ANIMALS, WITH THEIR CHARACTERISTICS.

Male.	Female.	Common. <sup>(1)</sup>	Collective.	Motion.	Sound.	Home.	Traits.
Boar	Sow	Pig, porker (pork)	Herd or drove of swine	Wallow	Grunt, squeal	Sty	Wild*; savage*; contemptible; dirty, fat.
Hog***	...	(pork)	...	...	...	...	...
Buck, stag, hart	Doe	Deer (venison)	Herd of deer	Leap	...	Covert	Fleet; timid; gentle-eyed.**
Bull	Cow	(beef)	Kine; Herd or drove of cattle	Charge*; rush*; amble**	Bellow*; roar*; low*; moo**	Byre	Thick neck*; angry*; hates red rags*; mute patience**; ungraceful.**
Ox***	...	(beef)	...	...	...	...	Strong; easily driven; dumb.
Bull-calf	Heifer	Calf (veal)	...	...	...	...	Immature; plump.**
Cock (3)	Hen (4)	Fowl; chicken (chicken)	Poultry (5)	Strut*, scuttle	Crow*, cluck**, cackle**	Roost	Aggressive*; domineering*; motherly**; fussy.**

\* Male. \*\* Female. \*\*\* Castrated.

The words in brackets show the names of the animals' meat. (2) Diminutives: sucking-pig, piglet. (3) Diminutive: skerel. (4) Diminutive: pullet. (5) Poultry also means edible domestic birds of any kind, and their meat. Hence 'poulterer.'

## MASCULINE AND FEMININE OF ANIMALS, WITH THEIR CHARACTERISTICS—continued.

Male.	Female.	Common. (1)	Collective.	Motion.	Sound.	Home.	Traits.
272. Colt	Filly	...	...	Gallop	Whinny	...	Playful*; long-legged.*
273. Dog	Bitch	Dog (6)	Pack	Run,* slink*	Whine, bark, whimper, snarl, growl, bay, howl, cry	Kennel	Faithful*; con- temptible*; in- moral*; pathetic eyes*; hates cats*; snaps.
274. Drake	Duck (2)	...	...	Waddle	Quack	...	Lovable**; back impermeable to water.**
275. Gander	Goose (3)	...	...	Waddle	Quack	...	Foolish.**
276. Bull- elephant	Cow- elephant	...	Herd of elephants	...	Trumpet	...	Strong; big; clumsy.
277. Drone	Queen- bee	Bee	Swarm	Flit	Buzz, drone	Hive	Wise, busy, provi- dent, industrious. Lazy.*



278.	Stallion	Mare	Horse	Drove of horses	Prance, kick, buck, walk, trot, canter, gallop	Neigh, whinny, snort	Stable	Faithful, strong, intelligent.
279.	Gelding ***	...	...	...	...	...	...	...
280.	Ram	Ewe	Sheep (4) (mutton)	Flock	Run	Bleat	Fold	Timid, stupid, helpless, victim.
281.	Wether ***	...	(mutton)	...	...	...	...	Wise, lined face.
282.	Stag	Hind	(venison)	Herd of stags	Spring, run, leap	Bellow *	...	Swift, keen scent, brave at bay. ** Gentle. **
283.	Billy-goat	Nanny-goat	Goat (5) (goat's meat)	Flock or herd of goats	...	Bleat	...	Victim, pointed beard. *
284.	Cock-sparrow	Hen-sparrow	Sparrow	Flock of sparrows	Hop, jump	Twitter, cheep	...	Undersized, pert.
284a.	Buck-rabbit	Doe-rabbit	Rabbit	...	Scuttle, scurry	Squeak, squeal	Warren, burrow, hole	Timid, bad tennis player; prolific breeder.

\* Male. \*\* Female. \*\*\* Castrated.

(1) See footnote, page 385. (2) Diminutive : *duckling*. (3) Diminutive : *gosling*. (4) Diminutive : *lamb*. (5) Diminutive : *kid*. (6) Diminutives : puppy, cub. This latter word is also compounded with lion, tiger, bear, wolf, fox, to form their diminutives. E.g., *tiger-cub*.

Male.	Female.	Common.	Collective.	Motion.	Sound.	Home.	Traits.
285. Jack-ass	She-ass	Ass, donkey	Herd or drove of asses or donkeys	Kick, buck, walk, trot, canter, gallop	Bray	Stable	Stupid; long ears; foolish laugh.
286. Tom-cat	She-cat	Cat (1)	...	Creep, prowl, pounce	Mew, purr, squal caterwaul	...	Scratches, soft move- ment, plays with victim, hates dogs. Spiteful, immoral.*
287. Pea-cock	Pea-hen	Pea-fowl	...	Strut, preen	Cry	...	Proud, vain.
288. Lion	Lioness	Lion	...	Prowl, spring, pounce	Roar, growl	Den	Brave, noble, kingly, strong, fierce, brave at bay.*
289. He-bear	She-bear	Bear	...	Amble, shuffle	Grun- t, growl	...	Clumsy, morose, has a strong hug, climbs trees.
290. Tiger	Tigress	Tiger	...	Creep, prowl, spring, pounce	Purr, growl, snarl, roar	Lair	Cruel, ruthless, sinu- ously strong.



291.	Dog-fox	Vixen	Fox	...	Run, slink	Bark	Hole	Sly, cunning, unscrupulous, vindictive,** snappy.**
292.	He-wolf	She-wolf	Wolf	Pack	Lope, slink	Howl	Lair	Treacherous, cruel, rapid eater, moves with a pack.
293.	He-monkey	She-monkey	Monkey, ape	...	Scramble, climb, swing	Chatter, gibber	Stick	Mischievous, ugly, upsets the works.
294.	Buck-rat	Doe-rat	Rat	...	...	Squeak, squeal	Hole	Coward, deserts ship in danger, be-draggled when wet or drowned.
295.	Turkey-cock	Turkey-hen	Turkey	...	...	Gobble	...	Red face and neck, eats quickly.
296.	...	...	Parrot	...	...	Squawk, screech	...	Learns by heart or imitates without understanding.
297.	Lynx	...	...	...	...	...	...	Sharp-eyed.
298.	Jackal	...	...	...	Slink, prowl	Howl, bark	...	Coward.
299.	Skunk	...	...	...	...	...	...	Coward, evil smelling, dishonourable, contemptible.

\* Male. \*\* Female.

1) Diminutive : *kitten*.

## MASCULINE AND FEMININE OF ANIMALS, WITH THEIR CHARACTERISTICS—continued.

	Common.	Motion.	Sound.	Home.	Traits.
300.	Possum .	...	...	...	Simulates death, to avoid danger.
301.	Owl .	...	Screech, hoot	Nest	Wise, blind, myopic, silly.
302.	Mouse .	Creep, scurry	Squeak	Hele	Quiet, timid.
303.	Hedgehog .	...	...	...	Prickly; bristles with anger.
304.	Porcupine .	...	...	...	Prickly; bristles with anger.
305.	Lark .	Soar	Carol, sing	...	Sings beautifully; cheerful.
306.	Vulture .	Hover, soar, swoop	...	...	Preys on carrion; lives on the mis- fortunes of others; watches for victims in their death agony.
307.	Eagle .	Hover, soar, swoop	Scream	Eyrie	Noble; kingly; keen sight; aquiline beak.
308.	Hawk .	Hover, soar, swoop	...	...	Cruel; keen sight; finds victim infallibly.
309.	Nightingale .	...	Warble	...	Beautiful singer.
310.	Hare .	Run	...	...	Swift; split lip; mad in March; rash and irresponsible; timid.
311.	Fish .	Swim	...	...	Cold and clammy to the touch; humid and expressionless eye.



312.	Eel . . .	Wriggle	...	...	Slippery ; hard to catch.
313.	Herring .	...	...	...	Strong smell.
314.	Dove . .	Flutter	Coo	Cote	Velvet voice ; symbol of peace.
315.	Stork . .	...	...	...	Stands on one foot. Brings babies.
315a.	Weasel . .	...	...	...	Sharp.
316.	Ferret . .	...	...	...	Good investigator.
317.	Snake, viper, serpent	Creep	Hiss	...	Treacherous ; forked tongue ; tempts ; hypnotizes birds.
318.	Ostrich . .	...	...	...	Eats anything ; has good digestion ; hides its head in the sand to escape from its enemies.
319.	Gull . . .	...	...	...	Easily deceived.
320.	Snail . . .	...	...	...	Moves slowly. Draws in its horns and retires into its shell when disturbed.
321.	Sloth . . .	...	...	...	Lazy.
322.	Swallow .	...	...	...	Skims gracefully over the surface of the water.
322a.	Bat . . .	...	...	...	Blind.

## C. EXERCISE USING WORDS OR EXPRESSIONS TAKEN FROM THIS LESSON.

Write SENTENCES which contain the following ideas :—

1. A man making a gruff exclamation. 2. A dirty home. 3. A cowardly man crying out in pain. 4. A man fond of dirt, scandal, sentimental novels. 5. An unreasonably obstinate man. 6. A person in a small, over-furnished room. 7. Bars of crude iron. 8. A strong man. 9. The noise made by an angry man. 10. An insignificant man. 11. A thick-necked man. 12. An over-impulsive man. 13. Rising prices on the Stock Exchange. 14. People who cause such rises. 15. The effect of bringing someone in contact with his "bête noir." 16. The Chicago Wheat Exchange. 17. The face of a strong, stupid, spiritless person. 18. A person whose clumsiness of movement is destructive. 19. A person who attacks a difficult situation directly and resolutely. 20. A person faced with two alternatives, both bad. 21. A plump girl. 22. A young boy in love for the first time. 23. An early riser. 24. The walk of a vain man. 25. A victor's self-satisfied, triumphant remarks to his beaten opponent. 26. A man who dominates in a certain place. 27. A man who shows an attitude of superiority. 28. An irritatingly self-confident man. 29. A fussy old lady. 30. The shrill loud voice of a fussy old lady. 31. The husband of a nagging wife. 32. A glaringly untrue story. 33. An American drink. 34. A man whose expression is humble, faithful, and pathetic. 35. A tenacious man. 36. The gruff noise a man makes if you disturb him reading. 37. The tone a man uses to tell his children to make less noise. 38. A bad-tempered woman's way of talking to her husband. 39. The sound a bad-tempered man uses when he refuses to lend you a fiver. 40. A coward under punishment or rebuke. 41. Bad singing. 42. A fierce, merciless mob. 43. The mob in pursuit of somebody. 44. A female dog. 45. A person who has something he cannot use, but will not give it to someone to whom it would be useful. 46. Hot, humid days. 47. Following a



person closely and tenaciously. 48. Strong determination.  
 49. A person who pleases a lady. 50. A very stout person's  
 walk. 51. A person with a duck-like voice. 52. Putting  
 a person's head under the water's surface. 53. Getting  
 thoroughly wet in a rainstorm. 54. A child oblivious of  
 rebukes. 55. A bad doctor. 56. Patent medicines.  
 56a. People whose ignorance or lack of system produces  
 confusion. 57. A person in a ludicrous state of collapse.  
 58. A person easily adapting himself to something. 59. A  
 person who makes silly mistakes. 60. The skin of a cold  
 person. 61. A vain quest or errand. 62. If you have the  
 right to do that, so have I ! 63. A pig-headed man. 64. A  
 person blowing his nose too loudly. 65. Something very  
 big, useless, and expensive. 66. An enormous person,  
 rather clumsy. 67. A lazy person. 68. The effect of a  
 sensational event on a town. 69. An industrious house-  
 wife's habits. 70. People crowding into the streets. 71. A  
 very busy city, school, institution. 72. A spelling com-  
 petition. 73. A person morbidly dominated by some  
 fixed idea. 74. A man with a loud nasal laugh. 75. The  
 sound made by an elderly spinster when paid a compli-  
 ment. 76. The sound a man makes to show disapproval.  
 77. Common sense. 78. A vulgar racing-man. 79. The  
 act of children in throwing off parental authority. 80. A  
 person is given facilities, but refuses to use them. 81. The  
 power of a motor car. 82. The dismissal of a minister or  
 of a government, in the middle of a national emergency.  
 83. The conduct of a domineering person in control of  
 the situation. 84. An Irishman's expression of truth  
 by means of a contradiction. 85. A person with a high  
 nasal voice. 86. People who follow their leaders without  
 thinking. 87. A contemptuous description of a rout.  
 88. A dangerous person bearing the appearance of a harm-  
 less one. 89. People going in large crowds to some place.  
 90. A clergyman in relation to the people to whom he  
 ministers. 91. People wandering away from the group or  
 place to which they belong. 92. A person with his atten-  
 tion wandering from the matter in hand. 93. The ex-  
 pression of a person who is conscious of having just said

or done something to make himself ridiculous. 94. Masses of people being led to their death. 95. A person who has already merited the maximum punishment, and therefore commits another crime. 96. People of like tastes or habits usually congregate together. 97. A man with a pointed beard, but no moustache. 98. The good people and the bad, in a community. 99. Satisfying the demand for the punishment of a culprit, by punishing an innocent person. 100. The speech of a silly nervous girl. 101. A bad tennis player. 101*a*. A person running away from danger like a rabbit. 102. An overcrowded slum. 103. The making of a tunnel. 104. He is stupid. 105. He is an absolute idiot. 106. His loud inane laughter is continuous and irritating. 107. A person showing complacency when praised or flattered. 108. A spiteful woman or girl. 109. The child is playful. 110. A burglar who climbs up the walls of houses. 111. To reveal a secret without intending to. 112. A small room. 113. You can never prevent people from laughing at you. 114. A man used by somebody else to carry out a crime. 115. Very heavy rain. 116. A whip with nine thongs. 117. Horrible singing. 118. The sound of a baby crying. 119. A vain or proud person. 120. A person showing pride in his attainments, looks, etc. 121. A brave man. 122. Making a fuss of a distinguished visitor. 123. Liking a group of people to a collection of caged wild animals. 124. A brave man cornered by his enemies. 125. The one room where the husband can do as he likes. 126. A fall in prices on the Stock Exchange. 127. The people who cause such a fall. 128. A strong embrace. 129. A bad-tempered, morose person. 130. A bandits' refuge. 131. The movements of a suspicious character in the streets. 132. A cruel and remorseless man, woman. 133. A brave fighter. 134. The stealthy entry of a burglar. 135. A bad-tempered husband's way of answering his wife. 136. A cunning man. 137. A cunning man's face. 138. A bad-tempered, spiteful woman. 139. Red Indians running. 140. Eating food hurriedly, in big mouthfuls. 141. To fight poverty. 142. You have a new little baby sister.



143. A mischievous child. 144. The continuous talking of empty-headed people. 145. The speech of a toothless person. 146. To imitate slavishly. 147. A kind of spanner. 148. To interfere with the workings of something you don't understand. 149. To interfere so as to upset the works, deliberately. 150. To abandon a friend when there is danger. 151. A person soaked in a shower of rain. 152. A person talking as though his mouth were full of food. 153. To eat rapidly without chewing properly. 154. A man with a very red face. 155. A person learns by heart without understanding. 155*a*. Laziness. 156. Eyes that nothing escapes. 157. A person showing great indignation. 158. An explanation which you suspect hides a discreditable truth. 159. A man who does objectionable cowardly things. 160. To pretend you are dead when you really are not. 161. The action of a man taken suddenly from darkness to strong light (eyes). 162. The expression of a solemnly stupid person. 163. A person who cannot see very far. 164. Quiet children. 165. Lustreless brown hair. 166. To sing like a lark. 167. To be very cheerful. 168. To get up to jokes. 169. To do something for fun. 170. To get up very early. 171. To prey on the distress of others. 172. To have a keen observing eye. 173. To be extremely vigilant. 174. To pounce on a victim like a bird of prey. 175. A street vendor. 176. To sing beautifully (woman); to sing very badly. 177. The sound by which a crowd can express disapproval. 178. A person with a split upper lip. 179. A very fast runner. 180. The escapades of reckless people. 181. Foolish plans. 182. A very mad person. 183. A good swimmer. 184. A cold, large, expressionless eye. 185. A cold hand. 186. An occurrence or person giving rise to suspicion. 187. A person wriggling under a detaining grasp. 188. A clever criminal difficult to catch or convict. 189. To introduce an irrelevant topic to distract attention from the real issue. 190. A type of person who evades classification. 191. A sensation among a number of unmarried women or girls. 192. The symbol of peace. 193. A courting couple making love in honeyed

words. 194. Precociously observant children. 195. To discover something secret or hidden. 196. A treacherous and secret enemy. 197. A benefactor who is betrayed by a person he befriends. 198. A sound of disapproval from the audience (sibilant). 199. A person in the power of a bad man. 200. Excessively smooth and graceful movement. 201. A person thinks he is hiding, when everybody can see him. 202. A long graceful neck. 203. A long, thin, rough-skinned neck. 204. A person is easily deceived. 205. Very slow movement. 206. A sensitive person retiring into himself after a rebuff. 207. A person who, however ugly they may be, thinks all his possessions are beautiful.

## INTRODUCTION TO THE TWENTY-EIGHTH LESSON

### THE PLURAL OF NOUNS

Special attention should be paid to the fact that certain nouns (par. 336) change their *meaning* when they become plural. Most of the words in par. 337, moreover, have the *singular* form in other languages.

The foreign-plural forms listed in par. 329 are largely technical words. The list could be made much longer, but only those in fairly frequent use have been selected.

## THE TWENTY-EIGHTH LESSON

### THE PLURAL OF NOUNS

#### A. PROSE PASSAGE.

As we sailed up the River Hudson towards the *cities* of New York and Brooklyn, at the end of our *wanderings* over the Atlantic, we experienced a sensation which is, I think, common to all *travellers* who sail past the Statue



of Liberty. Many people have tried to analyse this emotion, and I have read many such *analyses*; but none have ever really satisfied me.

The *buildings* stood out against the skyline like enormous *boxes* of *matches* stuck on end. The *houses* and *churches* were completely dwarfed by the business *edifices*. A *gas-works*, so it seems, is more important than a cathedral, in a modern city. As we went up the river, we examined it all with our *glasses*; and the *ladies* forgot their *airs* for a moment, to utter little *squeals* of excitement and wonderment. It seemed as if each building brushed the *skies*; and the *skies* were covered with blood-red *hangings*, as the mist turned crimson in the sunset.

There was a bit of a swell as we entered the river mouth; but it did not seem to worry the bigger *ships*. Even the *tramps*, those *knight-errants* of ocean commerce, stood it well. They were bringing *cargoes* from the ends of the earth—*cargoes* of bully-beef and *potatoes* and *mangoes*, of *bronzes* and other *curios*, of *pianos* and *toys*. And they carried *silks* from China and *teas* from India as well. They flew *the colours* of almost every seafaring nation on the globe. Each funnel belched smoke; and the *stenches* of burning coal and oil, and the *cries* of *sea birds* of every *species*, filled the air. Little fishing-*boats* lurched through the swell; while little government *cutters* raced to and fro. Their *comings and goings* excited a good deal of interest, as they picked their way delicately among *the shipping*.

Armies of *customs-officials*, *port-authorities*, and *others*, came on board. The *passengers* were paraded before the port doctor. He was a huge fat man who must have weighed *twenty stone*. He did not look ungainly, though, for he was at least six *feet* four tall. The first class *passengers* filed before him as solemn as oxen. To look

at them, one would never have suspected their *carryings on* of a week before in mid-ocean. Most of the third class *passengers* stood waiting their turn as quiet as mice, though some were as noisy as a flock of geese. They carried their *savings* in knotted *handkerchiefs*, and the rest of their *belongings* in *bundles*. Many seemed to have completely lost their bearings in their new and strange *surroundings*, and seemed as bewildered as *sheep*; while the *children* stared around like startled deer. The *passengers* represented a good many *strata* of society, especially those of the third class, who comprised a very mixed bag. There were *ladies* and *gentlemen in waiting* who had fled from Russian *court-martials*. These latter, from their *accounts*, seemed to be conducted on lines rather different from our *Quarter Sessions*. Then there were *peasants*, and *men-servants* and *women-servants*, and married *couples* complete with *children* and *fathers-in-law* and *mothers-in-law*. Most of these *people* seemed to have in them the *makings* of good citizens, though some were quite evidently *the sweepings* of Europe. I am afraid that America had to take some of the world's *leavings*, at least on that occasion.

Among the first-class *passengers* were some mighty *Nimrods* who had been hunting *antelope*, *elephant*, *giraffe*, and *lions*, in Africa. The *shooting*, so it appeared, had been good. I gathered that some were now contemplating *onslaughts* on *moose*, *bear*, and *wild-duck*, in Canada; while *others* were going after *trout* and *salmon* in Vancouver. Bull-fighting, however, so they told me, was against good *ethics*. Another ethical principle which seemed to find favour among them was that only *cads* wore *braces* with *shorts*.

There seemed to be varying *criteria* for the treatment of *passengers* by the immigration-*authorities*, according



to the class in which they travelled. Those of the third were examined for *lice* and other *vermin*, regardless of their feelings. And if a single *louse* was found, the luckless individual was taken to Ellis Island, where there were plenty of delousing *apparatuses*. Our American *brethren* do nothing by *halves*, and do not care *sixpence* for anybody's *opinions* of their *methods*. To Ellis Island, also, was sent a passenger who had been put in irons during the voyage for disregarding the nightly black-out by striking a match on deck. This was forbidden during war-time.

We landed with every manifestation of high *spirits*, and the customs *people* examined our *effects*. Some people's *spirits* were considerably lower, however, after the examination had taken place. The *hangers-on* stared at us as though we were curious *phenomena*, and so did the *passers-by*. We went through New York, on our way to Washington, where the principal *streets* converge on the Capitol, like the *radii* of a circle.

We had already heard of the capitulation of Bulgaria—it was November 1918—but we did not know the *bases* on which peace had been signed, or any other *data*. So we could only guess; and the *hypotheses* advanced were many and varied. So, naturally, we were bursting for news; and asked everybody we met for *information*. We were ready to catch at any hope, however slight, of universal peace. The Angel of Death had been gathering in his sheaves too long; and *men* had fought like wolves, and had fallen thick as leaves, leaving their *wives* *widows*, and their *children* fatherless. On the day that we landed, the news got around that an armistice had been signed; and New York was beside itself with joy. The *people* demonstrated, and the *bands* played patriotic *airs*. Nobody then guessed how many world *crises* would follow on

the so-called peace which *Messrs.* Wilson, Lloyd George, and Clemenceau would forge for us; and what small consolation there would be for the *men* who had performed their duties like *heroes* in "a war to end war." The peace-conference was more like a dog-fight than anything else, with each dog growling for the pickings.

My *friends the Miss Browns* had come to meet me; and they wanted to hear all about my *travels*. We had known one another in England; and they themselves had been in America only a few *months*. So I told them how we had had *a series* of exciting adventures on the voyage; and how some Chinese *seamen* had fought with *knives* over the *winnings* of a game of *cards*. I told them also how interesting the cruise along the *West Indies* had been; and tried to describe the large number of strange *species* of *birds* and *fishes* that I had seen in those warm *latitudes*. But my *travels*, so I said, had made me very weary of vast *wastes* of grey sea. If the *West Indies* had appeared as so many *oases* in the desert of the wild Atlantic, New York was heaven itself. They listened to my outpourings with exemplary patience.

## B. THE FORMATION OF THE PLURAL OF NOUNS.

**323.** *The plural of nouns* is generally formed by adding "s" to the singular. *E.g.*, door, doors; window, windows; table, tables; floor, floors.

**324.** If a noun *ends with a sibilant*, the plural is formed by adding the extra syllable "*es*." *E.g.*, box, boxes; glass, glasses; house, houses; church, churches; brush, brushes.

**325.** Nouns ending in "o" preceded by a *consonant* often add "*es*," without forming an extra syllable. *E.g.*, cargo, cargoes; hero, heroes; negro, negroes; potato, potatoes.

But: curio, curios; dynamo, dynamos; quarto,



quartos; torso, torsos; grotto, grottos; piano, pianos; memento, mementos.

**326.** If the noun ends in "y" preceded by a consonant, the "y" becomes "ies." E.g., army, armies; lady, ladies; fly, flies; baby, babies. Exception: boy, boys.

**327.** Nouns ending in "f" or "fe" often change the "f" or "fe" into "ves." E.g., life, lives; wife, wives; knife, knives; self, selves; calf, calves; half, halves.

But: chiefs, roofs, dwarfs, gulfs, cliffs, strifes, safes, cuffs, proofs, handkerchiefs, griefs, serfs.

**328.** *Irregular plurals* (native):—

man	men	woman	women	foot	feet
goose	geese	tooth	teeth	louse	lice
mouse	mice	ox	oxen	child	children
pock	pox	penny	pence	brother	brethren
	(pocks)		(pennies)		(brothers)

NOTE.—(a) "*Pox*" is used in the names of certain infectious diseases. E.g., chicken-pox; small-pox.

(b) "*Pennies*" is used of a number taken as individual coins. "*Pence*" is used of the sum. E.g., This book costs eight pence. I need four pennies for telephoning.

(c) In modern English, "*brethren*" is not used of blood-relations; but of those bound by purely moral ties. E.g., We are all brethren in the Lord.

**329.** *Irregular plurals* (foreign):—

hypothesis	hypotheses	series	series
agendum (rare)	agenda	species	species
effluvium	effluvia	analysis	analyses
stratum	strata	criterion	criteria
radius	radii	datum	data
appendix	appendices	genus	genera
crisis	crises	axis	axes
phenomenon	phenomena	index	indices
parenthesis	parentheses	basis	bases
addendum	addenda	oasis	oases
erratum	errata	bureau	bureaux
memorandum	memoranda		

**330.** *Compound nouns:* (a) When a noun is compounded with a following prepositional-group, the noun only takes

<sup>1</sup> As the use of these words becomes popularized, there is a tendency to form the plural with the suffix -s. E.g., memorandums, indexes.

the plural. *E.g., fathers-in-law, hangers-on, ladies-in-waiting, gentlemen-at-arms.*

(b) When a noun is *compounded* with a *following adjective*, it is more current, in modern usage, to add "s" to the *adjective only*. *E.g., knight-errants, court-martials, Governor-Generals, Major-Generals.*

The forms *knight-errant, courts-martial, Governors-General, and Majors-General*, are correct, if a little stilted.

(c) *Two titles compounded* usually have *both* words with the plural form. *E.g., Lords justices, knights templars.*

(d) In the case of "*Miss*," "*the Misses Brown*" and "*the Miss Browns*" are both correct, though the former should be used in addressing letters.

For "*Mr.*" and "*Mrs.*" the plurals are, respectively, "*Messrs.*" and "*Mesdames.*" The latter is used only in letters.

**331.** *Collective nouns* which refer to *animals* can be used either in the singular or the plural, with the corresponding singular or plural verbs. *E.g., Herds of buffalo roamed over the prairies. The herd has stampeded. The flock was folded at sunset. The shepherds watched their flocks by night.*

**332.** But *collective nouns* which refer to *persons* generally, in modern usage, take a *plural verb*<sup>1</sup>; though the singular is still sometimes used. *E.g., The public have not received the book well. The Government have issued a new decree.*

**333.** The following nouns have the *same form both in the singular and in the plural* (see also par. 329) :—

sheep	deer	Japanese	Chinese	Portuguese
mews	cannon	brace	Burmese	gallows
gas-works	gross	issue	progeny	craft (ships)
issue (child or children)	links	vermin	hustings	
counsel (lawyer or lawyers)	means	barracks		

NOTE.—The plural "*cannons*" is sometimes met with.

**334.** Nouns representing *wild animals* which are *usually eaten* by human beings are often used in the

<sup>1</sup> See page 291, footnote.



singular form, though with a plural meaning and verb. The same is true of *game-birds* and *fish*, e.g., duck, moose, bear, elephant, giraffe, pig, buffalo, buck, antelope, partridge, guinea fowl, salmon, trout, pike, herring, mackerel. E.g., The wild-duck are flying in "V" formation. He spent the winter hunting bear. He caught three trout. Salmon abound in the rivers of Vancouver.

"Fish" seldom takes the plural "fishes." E.g., Fish is found off the coasts of Spain. Ye gods and little fishes!

335. The names of some *weights and measures* can have the singular form with a plural meaning. E.g., He weighs ten stone. He stands six foot four in his socks.

But the plural is also correct. E.g., He stands six feet four in his socks. He weighs ten stones.

336. The following nouns have no singular; or, if they have a singular form, it has a different meaning:—

attentions (acts of regard)	damages (compensation)
assets (entire property)	troops (large body of soldiers)
bearings (orientation)	hangings (curtains)
spectacles (eye glasses)	respects (homage)
colours (flag)	sands (beach)
spirits (humour)	effects (entire property)
forces (army)	airs (affectation)
glasses (for seeing with)	irons (fettters)
bronzes (works of art)	leads (sheets of roofing)
Quarter Sessions	scissors
fettters	bellows
braces	clippers
spoils	cloves
dice	knickers
wanderings	reinforcements
sufferings	headquarters
leavings	feelings
filings	makings
comings and goings	sweepings
	takings
	surroundings
	doings
	carryings on
	goings on

Examples.—She put on coloured spectacles while on the sands; and sat and listened to the airs which the band played on the pier. He assiduously paid his respects to

his uncle; and the latter, in high spirits, promised to leave him all his effects. The forces saluted the colours which were flying over Headquarters. John thought that the salute was meant for him, and began to put on airs. There are some valuable bronzes in the British Museum. The sailor was put in irons for refusing to obey orders. The burglar was tried at Quarter Sessions. After many wanderings, he decided to give up his travels. He settled down, and decided to stand for Parliament. He invested his savings in bribing the electors. His father had always said that he had in him the makings of a first rate politician. Having no finer feelings, he neither pitied the sufferings of others, nor respected their belongings. His doings were the logical consequence of his earlier surroundings. The summer takings of a theatre are not usually good. The sweepings of a room are usually thrown into a dust-bin. He was rescued after having lost his bearings while crossing the desert. Lazarus got the leavings from the rich man's table. The comings and goings of the messengers attracted a good deal of attention. The carrying-on of the Duke provoked his wife to file her petition. She did not like his goings-on. Iron filings are attracted by a magnet. The master thief took the pickings, and left the leavings to his accomplices. The walls are covered with velvet hangings. He won the first game but lost his winnings in the second.

NOTE.—(a) The singular of “*dice*,” i.e., “*die*” is found only in the expression “*The die is cast*.”

(b) “*Colour*” in the sense of “*flag*” is found in the singular only in the expression “*trooping the colour*.”

**337.** The following nouns are plural in form, but take a singular verb :—

news	sixpence	summons	billiards
ethics	physics	mathematics	civics
optics	acoustics	phonetics	politics
metaphysics			

NOTE.—(a) In the plural, “*summons*” and “*six-*



pence" take the plural as in par. 324, i.e., *sixpences summonses*.

(b) Nouns ending in "ics" always take a singular verb when referring to a science as such.<sup>1</sup> Some take a plural verb when attributed to an individual. E.g., *Ethics* is a difficult study. *His ethics* leave much to be desired. *Politics* is the science of government. I like him personally, but I think that *his politics* are too advanced. The acoustics of the room are bad.

(c) "Ethic" is sometimes found in the singular, when referring to a special school of moral principles. E.g., *The Christian ethic*.

(d) "Alms," though able to take a verb in the singular, usually takes a verb in the plural. E.g., *Alms* were distributed to the poor.

**338.** The following have no plural form, and take a singular verb :—

furniture	information	shrapnel
luggage	baggage (luggage)	fighting
dancing	flying	costing
shipping (ships)	hunting	shooting (hunting)
advice	nonsense	

**339.** Abstract nouns have no plural. Where they have a plural form, it is because they have changed their meaning and become common nouns. E.g., I will not permit any liberties (acts of excessive familiarity). They exchanged confidences (i.e., they revealed intimate matters to each other).

**340.** Nouns representing things which can only be measured do not take the plural, except sometimes in the meaning "different kinds of." E.g., We get silks from China, and teas from India.

Note the expression : "To carry coals to Newcastle."

#### C. QUESTIONS ON THE PROSE PASSAGE.

Where did we sail? When? What did we experience? What have many people tried to do? What have never really satisfied me? How did the buildings stand

<sup>1</sup> "Heroics" and "hysterics" are not sciences, so they take a plural verb.

out against the skyline? What completely dwarfed what? What seems to be more important than a cathedral, in a modern city? What did we examine the city with? What did the ladies forget for a moment? Why? What did each building seem to do? What were the skies covered with? When? What did not seem to worry the bigger ships? Define a tramp. What were the tramps bringing from the ends of the earth? What were some of the things they carried? What did they bring from China and India? What flags did they fly? What did the funnels belch? What filled the air? What did little fishing-boats do? And little government cutters? What excited a good deal of interest? When? Who came on board? What happened to the passengers? Describe the port doctor. Why did he not look ungainly? How did the passengers file before him? What would one never have suspected, to look at them? How did most of the third-class passengers stand? And others? What did they carry in knotted handkerchiefs? And in bundles? What did many seem completely to have lost? Where? How bewildered did they seem? How did the children stare round? What did the passengers represent? Why especially those of the third-class? What had some ladies and gentlemen fled from? What contrast is made between the Russian system of administering justice, and the English? Describe some other third-class types. What kind of material did these people seem, from the viewpoint of citizenship? Why were some not very promising material? What am I afraid of? What had the mighty Nimrods in the first-class been doing? What appeared to have been good? What did I gather that some were now contemplating onslaughts on? What were others going after? What did they think of bull-fighting? What other ethical principle seemed to find favour among them? Did all the passengers receive equal treatment? What were the third-class passengers examined for? Under what condition were luckless individuals taken to Ellis Island? What were there in plenty? Do Americans believe in half-measures? What



do they think of other people's opinions? What punishment had been meted out to one of the passengers during the voyage? Why? What did we manifest, as we landed? What officials inspected what? What resulted from the examination, in the case of some people? Who stared at us? In what way? What is the lay-out of the streets in Washington? What did we not know about the capitulation of Bulgaria? What were many and varied? What were we bursting for? What did we ask everybody we met? What were we ready to catch at? What had the Angel of Death been doing? How had men fought? How had they fallen? Whom did they leave widows? And fatherless? What got around, and when? How did New York react? What did the people and the bands do? What did nobody then guess? Who would reap small consolation? Describe the Peace Conference. Who had come to meet me? What did they want to hear? Were they recent arrivals in America? What did I tell them about our adventures? Who had fought, with what, and why? What did I tell them had been interesting? What did I try to describe? What had made me very weary? Of what? How had the West Indies appeared to me? And New York? What did they listen to with exemplary patience?

## INTRODUCTION TO THE TWENTY-NINTH LESSON

### THE POSSESSIVE OF NOUNS

The use of the *possessive* form should present no difficulties, so far as personal *possessors* are concerned. There is really no need for the student to say, "The cat of my father," when he means "My father's cat." The rules are simple (pars. 347-348).

There is more difficulty with regard to the use of the genitive inflexion for nouns standing for *inanimate things*

*and plants.* Par. 350 should be studied in connection with par. 173, in Lesson 20, and the differences in meaning between the two sets of nouns carefully explained.

The Introduction to the Twenty-fifth Lesson should be re-read in connection with par. 352.

## THE TWENTY-NINTH LESSON

### THE POSSESSIVE OF NOUNS

#### A. PROSE PASSAGE. (See par. 357.)

It is well over twenty years since last I was at Madeira, so that my memory of the island must needs be rather sketchy. We arrived there safely after a few *days'* voyage from England, just as the *sun's* rays were gilding the eastern horizon. I can see it all in my *mind's* eye still. The stars had faded into *pins'-heads* in the early morning sky; and the *island's* outline stood out against the *dawn's* early light. Madeira is the Republic of *Portugal's* jewel and crown, and looked it, against the background of the *Atlantic's* silver blue. Funchal, the capital, was spread out before us on a rise; and the *city's* white houses, set in the green of tropical foliage, gleamed invitingly.

Little boats put out from the shore, and stopped a cable's length off. They were so small and overloaded, it was a wonder they did not turn turtle, even in that slight sea. The *boats'-crews* were waiting for permission to come on board and spread out their wares on the decks. Madeira wine has, of course, a reputation all its own. But besides this, the women of the island sew wonderfully; and their embroidery, and the *island's* basket-work, are well known to *ships'* passengers on the route.



The people who sell these things have the values of the different European and American currencies at their fingers' ends; and they are permitted to sit and haggle on the decks to their *heart's* content, and, incidentally, to their no inconsiderable profit. The rival vendors try to shout each other down. But they expend their lung power needlessly, for all they succeed in doing is to neutralize each *other's* efforts; and produce a confused babel of noise. But it is all very picturesque and colourful.

I wanted to go ashore as soon as possible, so I asked one of the *ship's* officers when we should be sailing again. "I suppose at about two o'clock," he said. "But for goodness' sake don't be late, or we shall have to sail without you." As it turned out later, he supposed wrongly. But of that, more anon.

Anyway, I borrowed a friend of *mine's* walking stick, and began to bargain with a boatman about taking me ashore. He had his own way of handling the King's English. But we managed to get along quite well, for he spoke it fluently, if not correctly. According to him, the journey across to the jetty involved at least ten *shillings'* worth of hard rowing. He could not do it for less for *conscience' sake*, as he had to think of his *wife's* interests, to say nothing of his five *children's* needs.

I answered sweetly that I had twenty children of my own, and therefore four times his responsibilities. As he had only a quarter of that number, he should charge me a quarter of the usual sum; and take me across for half a crown.

He looked depressed; whether because he found my logic too involved, or as a result of the terrifying vision of a family of twenty children, or merely because he was disappointed in me for being such a liar, it is hard to say. But he soon threw off his depression, and smiled intimately.

who lined the rails and looked curiously to see who the late comer might be.

When I got on board, my friends, after chaffing me to their *hearts'* content, finished up by helping me to drink my wine. So the matter ended satisfactorily for all concerned. Meanwhile, the *island's* outline was receding into the distance; and it was not long before it had fallen below the *horizon's* edge, and we were well out to sea again.

#### B. THE FORMATION OF THE POSSESSIVE OF NOUNS, AND ITS USES.

**341.** *The genitive inflexion* consists of an *apostrophe* followed by "s," added to a noun in the singular. If the noun is a *plural ending in "s,"* the apostrophe only is added. This inflexion is used chiefly with nouns standing for persons, animals, birds, insects, reptiles, and fish. *E.g., The boy's books. The boys' books. The girl's room. The girls' room. The serpent's tooth. The bird's wing. The bee's sting.*

**342.** If the *last syllable* of a singular noun *begins and ends with "s,"* an *apostrophe only* is added. Otherwise, the ordinary genitive inflexion of an apostrophe with "s" should be used.<sup>1</sup> *E.g., Moses' laws. But: Charles's book, St. James's Palace, King Charles's Head.*

**343.** If the plural is *irregular, we treat it as a singular.* *E.g., The children's toys were destroyed in the fire. The oxen's necks were galled by their yokes. The men's uniforms were muddy and torn. Women's fashions have changed again.*

**344.** If the noun indicating the *possessor* is determined by a *prepositional phrase*, the *apostrophe* and "s" are added to the *noun of the determining phrase.* *E.g., The King of England's crown. The Lord Mayor of London's chain of office.*

**345.** In *conversation*, if the noun standing for the *possessor* is determined by an *adjectival clause*, the genitive

<sup>1</sup> The s after the apostrophe is voiced and is pronounced in a separate syllable, i.e., *iz*.



inflexion is often added to the *last word of the adjectival clause*. E.g., The man you introduced me *to's* wife is very pretty.

**346.** It is not necessary to *repeat* the noun *representing the thing possessed* in sentences like the following: He respects his own property, but not other *people's*.

**347.** The use of "*of*" to indicate *possession*, is avoided as much as possible. Thus: The *boy's* book. *Not*: The book *of the boy*.

**348.** But "*of*" is sometimes used: (a) *For purposes of emphasis*. E.g., He is quite evidently the son *of his father*. She is the daughter *of an earl*.

(b) *For titles of books*: The Plays *of Ibsen*.

(c) *To avoid over repetition or confusion*. E.g., "My *servant's child's friend's mother's* dog is sick," would be replaced by: "The dog *of the mother of my servant's child's* friend is sick." But it is better in such cases to avoid running a number of possessives together in this way; and use a different construction. E.g., My *servant's* child has a friend; and the *friend's* mother has a sick dog.

(d) *In conversation*, to avoid the ambiguity arising from the fact that the *singular* inflected noun *sounds exactly the same* as the *plural*. The home *of the tramps*.

**349.** The names of *inanimate things* and *plants* do not so *usually* take the genitive inflexion. When not treated as adjectives, they are preceded by "*of*." E.g., The foot *of the tree*. But: The *brass lamp*. The corner *of the room* (see Lesson 21).

**350.** But the genitive inflexion is usual with the following nouns, except in the special uses given in par. 173:—

(a) *Measure of space or time*. E.g., It is a *day's* trip from the south of England to Scotland. It was a *seven-months'* baby. He took a *month's* leave. He is going on a *six-weeks'* holiday. He returned to England after a *three-years'* absence. There was a *moment's* pause. He did not give the matter a *minute's* thought.

(b) *Space, distance, size*. E.g., I am a *hand's-breadth*

taller than you. He found a pearl no bigger than a *pin's* head. I live no more than a *stone's-throw* from the station. The two ships were only a *boat's-length* apart when they sighted each other in the fog. When the ship was a *cable's-length* off, it hove to. That knife is as keen as a *razor's edge*. The tip of a Toledo blade is as sharp as a *needle's point*.

(c) *Weight*. E.g., I don't know how many *pounds' weight* the Star of Africa was.

(d) *Value*. E.g., I want a *shilling's-worth* of apples. No, I will not take a *pound's-worth*.

(e) *Certain objects of nature, and common geographical nouns*. E.g., The *sun's* rays died in the western sky, and the *moon's* silver light flooded the *earth's* surface; while *Nature's* children slept, heedless of the *wind's* sighing, and of the *ocean's* roar. They flew to defend their *country's* honour.

(f) *Certain stereotyped forms*. E.g., Much injustice has been done by the *law's delays*. When the country was stirred by *war's alarms*, Peter answered *duty's call*. His friend John, however, who had no stomach for fighting, was at his *wit's-end* what to do, to keep *out of harm's way*. However, he had the lists of sailings at his *finger-ends*, and smuggled himself aboard a transatlantic liner as one of the *ship's* passengers. When he got to his journey's end, he was imprisoned as a stowaway. *In my mind's eye*, I can see him still, meditating *to his heart's content* in gaol on the bliss of the man who is safe, and, by comparison, happy.

351. To indicate *the place where a man lives or works*, the *name* or *profession* of the person is often given the genitive inflexion, without mentioning the name of the place. Thus, when I am going to visit my uncle at his house or office or shop, it is enough to say: "I am going to my *uncle's*." Thus also: You can get it at any *jeweller's*. I met him at my *lawyer's*. She called at the *grocer's* on her way home.



**352.** *The pleonastic genitive.* E.g., This is a book of John's. He is a friend of Peter's (pars. 253-255).

**353.** Nouns ending in a *sibilant* and followed by "sake" take the apostrophe only. E.g., For goodness' sake. For conscience' sake.

**353a.** *Adjectives made into class nouns or abstract nouns* by placing the definite article before them (par. 108) cannot take the genitive inflexion. E.g., The liberty of the French. Not: The French's liberty.

### C. QUESTIONS ON THE PROSE PASSAGE.

How long is it since I was in Madeira? What must my memory of the island needs be? When did we arrive there? What were gilding the eastern horizon? Where can I see it all still? What had the stars faded into? Where? What stood out against what? What is Madeira? Why did she look it? What gleamed invitingly? What did little boats do? Where did they stop? What was a wonder? Who were waiting for permission? What for? What reputation has Madeira wine? What do the women of the island do? What are well known, and to whom? How do you know that the vendors know something of foreign exchange? To what extent are they permitted to sit and haggle on the decks? What do the rival vendors try to do? To good purpose? Why not? What do they produce? What is it all? What did I want to do? Whom did I ask about sailing time? What exhortation did he make me? What turned out later? What did I borrow? What did I begin to do with a boatman? How did he speak English? Why did we manage to get along quite well? According to him, what did the journey across to the jetty involve? Why could he not do it for less? What had he to think of? What did I answer sweetly? As he had only a quarter of my number of children, what should he do? How did he look? What is it hard to say? What did he soon throw off? How did he smile? Why would he make it five shillings? What was he sure? What did

I begin to do ? What did he guess ? How was I treating him ? What followed his surrender ? What impression do I retain of the island ? What happened because I was very young and very English ? Describe the interiors of the churches. What kind of noble did they make me think of ? What struck me as being needlessly shabby ? After what ? What author made a remark about clothes, and whose clothes did he refer to ? What question do I ask about uniforms ? After a while, what did I see loaded ? Loaded with what ? Was I interested in them, and why ? What do not seem to go with Madeira ? How were the sleds dragged, and over what ? What were carved and brightly coloured ? What struck me most about the island ? What was done to every square inch of arable land ? What weight did each bunch of grapes seem to be ? Where did I stop ? Who owned the pub ? What did I get from him ? Where did I call for tooth paste ? Why was it necessary ? Where did I get tobacco ? And a hat ? What shop did I not visit ? Why not ? What time was it ? What did I do ? Whom did I expect to find ? Did I ? What did somebody tell me ? What had all the other passengers already done ? How had I blundered badly ? I was in danger of losing the ship, instead of what ? Did I know what to do ? Where were the boatmen ? What looked likely ? What was I able to do in the end ? What was happening as I drew near ? What about the fare ? What did the boatman do ? Why did I pay up, and how ? How did I climb the ladder ? What was I doing at the same time ? What did I feel ? Why ? When did my friends help me to drink my wine ? Meanwhile, what was receding into the distance ? What happened very soon ? Where were we again ?



INTRODUCTION TO THE THIRTIETH  
LESSON

## THE ADVERBS WHICH MODIFY VERBS

The importance of the adverb in giving flexibility to the English sentence has already been noted in the Introduction to the Twenty-first Lesson; and the point cannot be overstressed.

If the Prose Passages of the preceding lessons have been carefully studied, and especially if the answers to the appended questions have been carefully learnt, the student should by now have acquired an almost instinctive facility in the use of the adverbs. But this should not prevent him from reviewing this lesson section by section, and studying the Prose Passages which illustrate the use of the adverbs concerned, over again. This will not merely help to fix the use of the adverbs in his mind once and for all; but will also give him the opportunity to refresh his memory with regard to the other grammatical points treated of, and with regard to the compound verbs and idiomatic expressions scattered through the Prose Passages.

Special attention is drawn to pars. 354-357, and to adverbs like *fairly*, *still*, *anyhow*, *badly*, etc. (see par. 359), which appear, each one, in several categories, because of their several different meanings.

## THE THIRTIETH LESSON

THE POSITION IN THE SENTENCE OF  
ADVERBS WHICH MODIFY VERBS

(See also par. 10, pages 15-17.)

354. No adverb may be placed between a verb and its *noun* or *pronoun object*, unless such adverb forms an integral part of, and gives a special meaning to, a *compound verb*. This rule is frequently violated by the press, and

by B.B.C. announcers in giving news items; but *rarely* in conversation or in literature.

*Examples.*—*Incorrect position*: I like *very much* plum pudding. I saw *yesterday* John. She made *beautifully* the dress. He bought *in the shop* a book.

*Correct position*: I *very much* like plum pudding. I like plum pudding *very much*. I saw John *yesterday*. *Yesterday* I saw John. She made the dress *beautifully*. He bought a book *in the shop*.

*Compound verbs*: The train *ran down* a lorry. He *did up* the parcel with string. They *fitted out* an expedition to the North Pole.

355. Though an adverb may be placed between its verb and an *objective noun-clause*,<sup>1</sup> or between its verb and an *objective infinitive*, this should be avoided if there is any possibility of the adverb *being taken to modify the wrong verb*. The adverb, in such cases, should be placed *as far away as possible* from the verb *it is not intended to modify*. Thus in the sentence: "He prepared *rapidly* to climb the hill," it is not made absolutely clear *which* was rapid—the *preparation* or the *climbing*. The sentence should be: He *rapidly* prepared to climb the hill. He prepared to climb the hill *rapidly*.

Again: "He asked who had brought the news *quickly*" is correct only if the *news* was brought rapidly. But if the question was asked rapidly, the sentence should read: "He *quickly* asked who had brought the news.

356. *The split infinitive*, i.e., the placing of an adverb between "to" and the infinitive, is often heard in conversation and in debates, especially among excited members of the House of Commons. It should never be used in writing, and should be avoided in speech. E.g., To live *well* is to live *happily*.

357. The rules laid down below for the position in the sentence of ordinary adverbs also hold good for *adverbial phrases and clauses*. But see par. 354, page 417, and par. 335 above.

<sup>1</sup> E.g., "I heard in church yesterday that Mary was to be married" and "I heard that Mary was to be married in church yesterday" are both correct but mean different things.



**358.** Most *adverbs of manner* can be placed immediately after the anomalous finite, if there is one; or between the subject and the verb, if there is not; or after the direct and indirect objects (see Lessons 4, 5, 6, 18, 24-26). *E.g.*, He had *anxiously* inquired after his mother's health. He *anxiously* inquired after his mother's health. He inquired after his mother's health *anxiously*. He *briefly* outlined the whole situation. He outlined the situation *briefly*. He *deeply* regretted his action. He regretted his action *deeply*. He *ardently* desired it. He desired it *ardently*.

**359.** But the following adverbs of manner are *usually* placed *only after the verb and its objects*, if it has them; and if not, *immediately after the verb* (see Lessons 5, 9, 18, 29) :—

terribly (inspiring terror)	naturally (unaffectedly)
all together (unanimously)	fairly (with justice)
satisfactorily	badly (not well)
still (motionless)	anyhow (carelessly)
precisely (exactly)	awkwardly (clumsily)
alone (unaccompanied)	horribly (in a horrible manner)
irregularly	tidily
independently	happily
safely	uneasily
separately	properly
invitingly	apart
alike	brightly
differently	indifferently
just so	absurdly
fearfully	fast
intimately	curiously
together	comfortably
cheaply	funnily
originally	well
	fluently
	equally
	wonderfully
	very well

*Examples.*—They answered *all together* that they wanted to go. He divided the money *fairly* among them. The maid does her work *satisfactorily*; but the footman does his *badly*. Few children can sit *still* for any length of time. He acted *very irregularly* in opening the letter. It is a waste of time to do your work *anyhow*. One should always act and speak *naturally*. Bulgaria made peace *independently*. He stutters *horribly* when he speaks. She cleans up the place *tidily* after work. They lived *happily* ever after. He looked at her *terribly*. She arrived *safely*.

He always speaks *very precisely*. The officers and the soldiers dine *separately*. The burglar eyed the policeman *uneasily*. Men cannot do housework *properly*. She smiled to him *invitingly*. The two look *alike*. I shall finish my journey *alone*. They now live *apart*. The sun shone *brightly* into the room. We and the French often look at things *differently*. He always likes things done *just so*. He tries to talk *funnily* by imitating an Irish accent, but he really only squawks *absurdly*. She walked through the cemetery *fearfully* and *fast*. She smiled *intimately*; so he took her hand and held it *tightly*. He looked in at the window *curiously*, and saw people sitting *comfortably* before a fire. Mary stumbles *awkwardly* over her Spanish; but Peter speaks it *fluently*. He succeeded *wonderfully* in his investigations. They divided the money *equally*. Peter thinks *very originally*. John knows London *well*.

**360.** The following adverbs of manner can also be placed *before* the subject of the sentence (see Lessons 1, 15) :—

rightly or wrongly	naturally (logically)
luckily	personally (emphatic)
fortunately	very likely
all at once	suddenly
unfortunately	unluckily

*Examples.*—*Rightly or wrongly*, he thinks himself a genius. He, *rightly or wrongly*, thinks himself a genius. He thinks himself a genius, *rightly or wrongly*. *Naturally*, I do not want to be ill. I *naturally* thought that you were in Berlin. *Personally*, I do not like Milton. I, *personally*, do not like Milton. I do not like Milton, *personally*. I like painting, *personally*. *Fortunately*, the doctor arrived in time. He was *fortunately* able to find the money. You are not my sister, *fortunately*. He will *very likely* go to Japan. *Very likely* he is a German. *All at once* he exploded into wild laughter. *Suddenly*, he drew a pistol. *Luckily* the injuries were not serious.

**361.** *Adverbs of degree, quantity, or precision* usually go after the object, if there is one; or immediately after



the verb, if there is not (see Lesson 3). *E.g.*, I have worked *enough* for to-day. He has told the story *at least a dozen times*. He thinks *too much*. I know him *slightly*.

**362.** The following adverbs of degree, quantity, or precision are, however, usually placed *between the subject and the verb*; or *immediately after the anomalous finite*, if there is one (see Lessons 16 and 23):—

doubly	rather	hardly	scarcely
practically	almost	fairly	half
merely	just about	only just	quite
about	just		

*Examples.*—He *fairly* shocked everybody in the room. He is *doubly* entangled in the business. Sometimes I *hardly* know what I am doing. Mary *rather* wants a tea-set for Christmas. She *scarcely* spoke to me the whole evening. Peter *practically* called John a liar. She *almost* wept with chagrin. They *fairly* shrieked with laughter at the idea. I *half* believe that what you say is true. I *merely* wish to say that I must suspend my judgement. They *only just* managed to reach safety in time. I *quite* like Mary. They *just about* murdered him. I am *about* tired of it all. He has *just* come in.

**363.** The following *adverbs of degree* can be placed *after the anomalous finite*, if there is one; *between the subject and the verb*, if there is not; or *after the noun or pronoun objects*, if there are any (see Lessons 16, 18, 23):—

definitely	deeply	completely	fully
partly	greatly	very much	absolutely
well	particularly	strongly	quite
thoroughly	badly (very much)		

*Examples.*—I *definitely* refuse to have anything to do with it. He told me *definitely* that there was nothing more to be done. I *deeply* regret being unable to go. I regret *deeply* being unable to go. He has *completely* finished his work. He has finished his work *completely*. I *fully* understand the implications of your remarks. I understand them *fully*. I *partly* believe you. I believe you *partly*. He *greatly* annoyed his mother-in-law, and

*very much* amused everybody in so doing. She likes London *very much*. I *absolutely* deny that I ever said any such thing. Yes, I deny it *absolutely*. You *well* knew what you were doing. I *particularly* asked you to be careful. I asked him *particularly* to be here at six. He *strongly* dislikes the clinging type of girl. He wants to marry her *badly*. She *badly* wants to marry him. I *quite* like that girl. I don't know *quite* what to do.

364. *Adverbs of time* usually go *before the subject*, or *after the object*, if there is one. If not, *immediately after the verb*. When placed *before the subject*, they usually refer back to a *previous statement or question* (see Lessons 8, 9, 13-14, 19, 21, 22, 26). *E.g.*, What have you been doing *during the past few days*? *On Sunday* I was in Brighton; and *yesterday* I was at home. John told me *this morning* that he was unwell.

365. The following *adverbs of time* can also be placed *after the anomalous finite*, if there is one; or *between the subject and the verb*, if there is not (see Lessons 8 and 10):—

afterwards	then	at last	eventually	so far
often	now	lately	soon	once
originally	at once	immediately	at first	sometimes

*Examples.*—Then he came. He *then* came. He came *then*. *At last* he arrived. He *at last* arrived. He arrived *at last*. *At first* he was adamant; but he *afterwards* relented, so that the prisoner was *eventually* set free. Peter has *so far* done nothing to set the Thames on fire. He *now* believes that he has missed his vocation; and has *lately* been talking of taking up journalism. He *soon* recovers his spirits after a setback. I suppose that he will *eventually* fall on his feet. He *once* tried his hand at being a barman, though he had *originally* intended to enter the Church. His father *immediately* put his foot down. Peter *at first* held out, but *in the end* gave in. He *sometimes* regrets his weakness, and *often* says so.

366. Other exceptional *adverbs of time* (Lesson 8):—

(a) “*Early*” and “*late*” go *after the object*; or, if



there is none, immediately *after the verb*. E.g., They had dinner *early*. Peter arrived *late*.

(b) "*Just*" goes *after the anomalous finite*, if there is one; and, if there is not, *between the subject and the verb*. E.g., He has *just* told me about it. I *just* saw him a minute ago.

(c) "*Still*," "*already*," and "*shortly*" follow the *anomalous finite*; or, if there is none, go *between the subject and the verb*. They may also go *after the object*; or *after the verb*, if there is no object. E.g., He *still* lives here. He lives here *still*. He is *shortly* leaving for Palestine. He is going there *shortly*. John *already* knows about it; and Mary knows about it *already* too (Lesson 8).

**367.** *Adverbs of place* usually go *after the object*; or, if there is none, immediately *after the verb* (Lessons 7, 11, 12, 20). E.g., I met him *in town* last night. He woke me up *in my room*. John bought the dog *in Paris*.

**368.** The following adverbs of place can be placed *before the subject*, especially in *exclamations* (see Lesson 12). A *noun subject*, in such exclamatory sentences, is usually placed *after its verb*, and the adverb then *immediately precedes the verb*.

back	down	above	over	along
around	away	here	in	off
on	round	there	up	

*Examples.*—*In* you go! *There* comes John! *On top of the box* is a handkerchief. *Round and round* they flew. *Off* you pop! *Here* you are! *Up* you jump! *Away* they went! *Down* came the books with a crash. *Over* fell the horses into the ditch. *Along* came the policeman.

**369.** Most adverbs of *affirmation* and *probability* can be placed in *any position* except between the verb and its object (Lesson 18).

evidently	no doubt	surely	very likely
very well	actually	nowhere	in fact
of course	naturally	perhaps	possibly
really	certainly	especially	

*Examples.*—You *no doubt* feel that you will pass your examinations. *No doubt* you feel that you will pass your exams. You feel, *no doubt*, that you will pass.

**370.** *Exceptional adverbs of affirmation and negation* (Lessons 2, 18):—

(a) The following are placed *only before the subject*:—  
    yet     yes     no

*Examples.*—You say that, *yet* you do the opposite. Yes, I am English. No, I am not Polish.

(b) “*Not*” is usually found only after an anomalous finite. But it can follow certain verbs expressing opinion. *E.g.*, I *suppose not*. He *thinks not*. We *hope not*. They *believe not*. I *presume not* (par. 15, Note).

(c) “*Never*” *precedes* or *follows* an anomalous finite. If there is none, it goes *between the subject and the verb*. *E.g.*, I can *never* understand why he did it. I *never* can understand why he did it.

(d) Emphatically, “*simply*” *precedes* an anomalous finite. *E.g.*, You *simply cannot* let him do it. You *simply* must come.

*Between a subject and its verb, or after an anomalous finite, “simply” often weakens to the meaning of “merely.”* *E.g.*, I *simply* told him the truth. You must *simply* turn the handle, and the machine will start going.

**371.** *Miscellaneous adverbs.*

(a) *Before the subject only*:—

firstly    secondly    lastly    last but not least    and so    so

*Examples.*—*Last but not least* comes John, the noblest Roman of them all! When the French admiral was asked why he did not salute the English ships as they approached, he answered that *firstly*, he did not see them; *secondly*, that when he did see them, he did not recognize them as battleships. He went on to give twenty-eight other reasons, and finally gave the most cogent of all. “*Lastly*,” he said, “I had no powder.” I have married a wife, *and so* I cannot come.



(b) *Before the subject, after an anomalous finite, or between the subject and the verb :—*

*either . . . or* <sup>1</sup> *therefore* *consequently*

*Examples.*—*Either* he will *or* he won't. He *either* will *or* he won't. I have bought two yoke of oxen, and *therefore* I cannot come. He *therefore* took the necessary precautions. He is unwell, and *consequently* he cannot go to work to-day. He is *consequently* unable to go to work. He *consequently* refused to go.

(c) *Between the subject and the verb, or after an anomalous finite :—*

*neither . . . nor* <sup>1</sup>

*Examples.*—He *neither* spoke *nor* ate. He *both* thought *and* said it. He could *neither* speak *nor* eat. He must *both* work *and* play.

## INTRODUCTION TO THE THIRTY-FIRST LESSON

### THE ORDER OF WORDS IN THE ENGLISH SENTENCE

In writing an English sentence, and especially in translating from his own language into English, the student should keep the basic order of words in the English sentence (par. 372) constantly before his mind. If he does this, he can hardly be in error. The structure of sentences in other languages, notably German, often varies very much from that of English; and the student, particularly in translation, must be ruthless in reducing the forms of his own language to the English mould.

Moreover, in translating sentences of very complicated construction into English, it is a useful rule to split such sentences up into two or more shorter ones. The short sentence is, in any case, desirable; in the first place, because it is generally good style, and in the second place,

<sup>1</sup> If the subjects are singular, the English verb is singular. *E.g.*, Neither John nor Peter knows it. Either John or Peter *has* come.

because it places less of a strain on the powers of concentration of the hearer or reader.

With regard to vocabulary, it is a good rule never to use a word of foreign derivation, especially Latin or Greek, *when an Anglo-Saxon word will do*. It will have been noticed already that the vocabulary of the idiomatic expressions to be found in the Prose Passages is predominantly of Anglo-Saxon origin. To the Englishman, Anglo-Saxon words are instinct with spirit and life, whereas Latin and Greek words lack vividness and fire. Used in excess, Latin and Greek words are the refuge of the pompous Civil Servant, and of the pedant.

No Prose Passage has been written for this Lesson, because the student can best practise the application of the rules laid down in translations from his own language into English. This will force him to make a *positive* effort to shake off whatever influences his own language may still exert on his English speech.

## THE THIRTY-FIRST LESSON

### THE ORDER OF WORDS IN THE ENGLISH SENTENCE

**372.** The *basic order* of words in the English sentence is as follows :—

Subject . . .	Peter	Peter	Peter	The story
Verb . . .	gave	bought	was told	was told
Direct object . . .	a book	a book	a story	
Indirect object . . .	to John	for John		to Peter
Agent . . .			by John	by John

**373.** A sentence can also be introduced by :—

(a) *An adverb*. E.g., *Never* will he consent to do it (par. 10). *Rightly or wrongly*, I feel that I ought to go (par. 360). *Yesterday*, he played football (par. 364). *At last* the news has come (par. 365). *In* you get (par.



368). *Naturally* I can swim ! (par. 369). Yes, of course you can ! (par. 370). *Lastly*, see par. 371.

(b) *An interrogative word* (Lesson 23). E.g., *Who* are you ? *Where* is it ? (Par. 229, page 334.)

(c) *A preposition*. E.g., *To* whom do I owe the honour of this visit ? *With* such means at my disposal, I could do nothing.

(d) *An objective noun-clause* (Lesson 23). E.g., *What he intends to do*, I have no idea. *How he could have the courage to fight*, I never understood.

(e) *An anomalous finite* in the *past tense* introducing the *condition* in a conditional sentence (par. 46b). The "if" is then suppressed. E.g., *Were* I to tell you all that I know, you might change your opinion. *Should* I meet him, I shall tell him what I think of it all. *Did* I know, I should tell you.

(f) *The anomalous finite* introducing *a question* (par. 5). E.g., Can you tell me the way to Trafalgar Square ?

**374.** The verb is generally placed after its subject. Constructions like "*Came the dawn*" should be avoided.<sup>1</sup>

But: (a) *An anomalous finite* is often placed before its noun subject (par. 7). E.g., *There is a man* in the room. *There must come a change* sometime or other. (The verb *exist* can follow this construction also. E.g., *There must exist an explanation.*) See also par. 10a, page 15, and par. 46b, page 86.

(b) If the subject is *verbal*, and is placed after its verb, the latter need not be compounded with an anomalous finite. E.g., *It makes one's blood boil to hear* such a thing, i.e., *To hear* such a thing *makes one's blood boil*.

(c) The verbs in *exclamatory sentences* often precede their noun subject (see par. 368). *Up shot* the water !

(d) *In writing*, verbs in the present habitual or preterite often precede their nouns after a verbatim quotation. E.g., "I do not think so," *answered* John. "That is the absolute limit," *exclaimed* Mary. "It is true," *repeated* Helen.

**375.** If the direct object of a transitive verb is *a noun*, the verb may be followed either by *the direct object* and

<sup>1</sup> If "come" is preceded by an adverb of time the construction is correct. E.g., *Then came* the climax.

then the *indirect object* with its preposition; or by the *indirect object without a preposition*, and then the direct object. *E.g.*, He gave a book to him. He gave him a book. He bought a hat for Mary. He bought Mary a hat.

**376.** If the direct object is a *pronoun*, the *indirect object* (with its preposition) usually follows the direct object. *E.g.*, Give them to him. I bought it for Mary. He got it for him.

**377.** If the indirect object is a *pronoun*, it usually precedes the *noun direct object*, the preposition being suppressed. I got him the book yesterday.

**378.** If a verb has an *indirect object only*, the latter retains its preposition. *E.g.*, I will write to him to-morrow. ("I will write him to-morrow" is a construction which should be limited to business letters.)

**379.** It is *not usual* to place the indirect object before the *noun direct object*, after the following verbs:—

introduce	say	draw (pull)	ask
drive	arrange	finish	answer
pronounce	explain	start	begin
post	speak	suggest	describe
propose	translate		

*Examples.*—Peter introduced Michael to Marie. I have said the same thing to Archibald. She drew the baby to her. I asked James for a drink. He drove the car for her. I will arrange the matter for her. She answered the letter for Peter. He finished the work for Muriel. As he could not understand, I pronounced the word to him again. He explained the matter to her as well as he could. I started the car for him. He began the work for her. I paid him for the house yesterday. I began the necessary arrangements for Muriel. He spoke his lines to an appreciative audience. James posted the letter to Frank at six. He suggested an alternative plan to his colleagues. I translated the document to him as I read it. He proposed another plan of action to the officer.

**380.** If the *noun direct-object* is determined by a following *adjectival-group*, the *indirect object* with "to"



may be placed before the *noun direct-object* and its *determining group*. E.g., He explained *to us* the difference between the words to “declare” and “to say.”

381. If sentences are joined by “*and*,” “*but*,” “*nor*” in combination with “*neither*,” or “*or*” in combination with “*either*,” and *both sentences have the same subject*, the latter *need not be repeated* before the *second verb*. E.g., He went to London, *and* during his stay *visited* the British Museum. He has lived in London for years, *but* *has not yet been inside* the National Gallery. He *neither sleeps nor eats*. In the evening, he *either stays in his club, or goes to the theatre*.

382. *Adverbs* which modify *adjectives* or *other adverbs* usually *precede* the adjective or adverb so modified. The following are exceptions :—

*Post-position.*

at all  
enough  
by half

*Pre-position or post-position.*

indeed  
by far

*Examples.*—I am not *at all* angry with you. Do you think the work is good *enough*. She is not clever *enough by half*. It was brave of you *indeed* to do it. It was brave *indeed* of you to do it. Peter is braver *by far* than John. Peter is *by far* the bravest man I know. Jetta Georgina is a *very* pretty girl *indeed*.